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VOL. 3 No. 10

28th FEBRUARY, 1938

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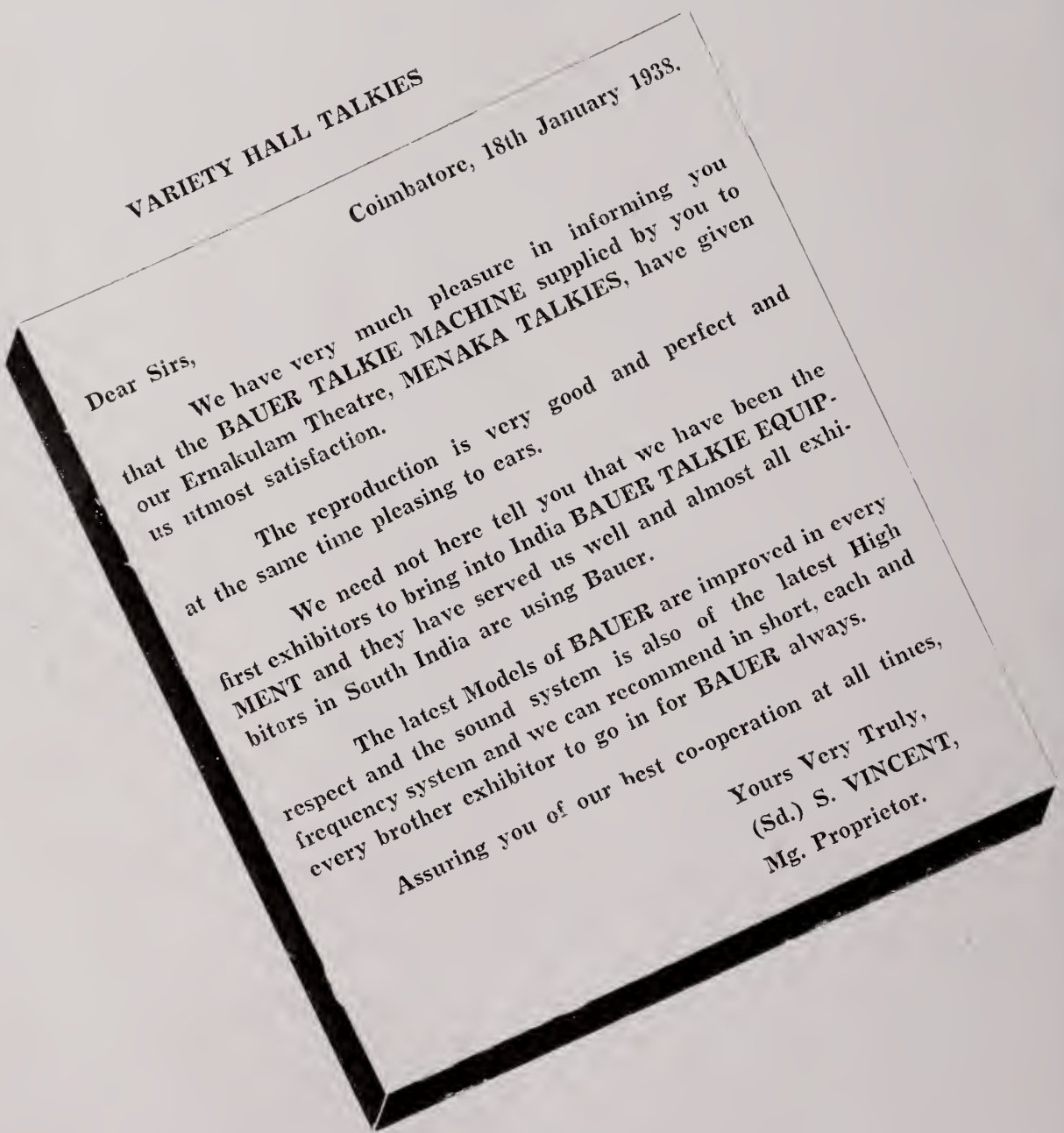

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We have very much pleasure in informing you that the BAUER TALKIE MACHINE supplied by you to our Ernakulam Theatre, MENAKA TALKIES, have given us utmost satisfaction.

The reproduction is very good and perfect and at the same time pleasing to ears.

We need not here tell you that we have been the first exhibitors to bring into India BAUER TALKIE EQUIPMENT and they have served us well and almost all exhibitors in South India are using Bauer.

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FEBRUARY
1938

filmindia

VOL. THREE
No. 10

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

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SHAKUNTALA
PARANJPEY

❀

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Howlers of the Month

Studio Close-Ups

❀

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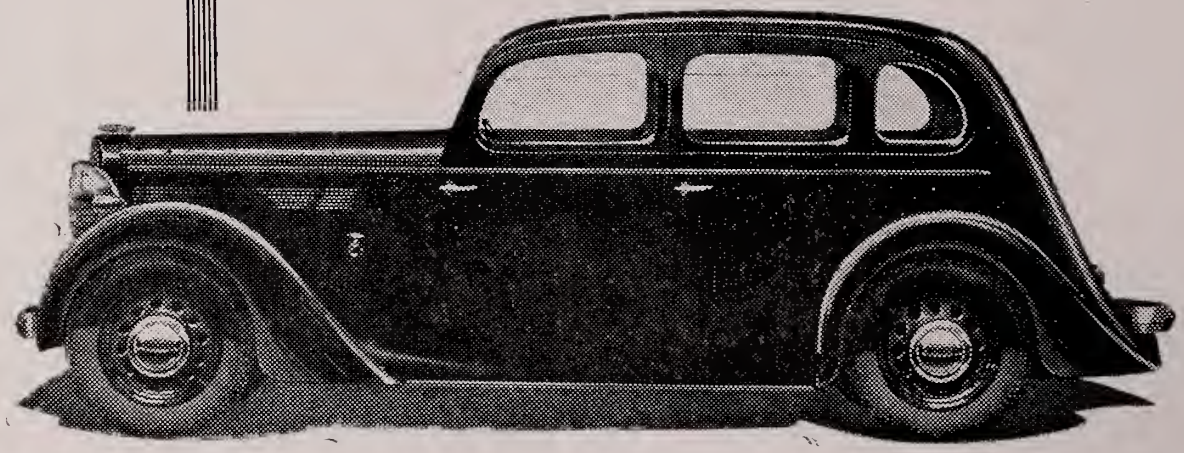

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STAR OF THE YEAR.
Padmadevi played the historic role in "Kisan Kanya" the 1st colour talkie of India.

filmindia

Editor : BABURAO PATEL

Vol. 3 FEBRUARY 1938 No 10

AN APPEAL TO GOVERNMENT

A recent fire in an Ootacamund theatre once again brings to mind the tragic memory of those fourteen human lives which were lost in a theatre fire at Hyderabad only a little over a year back.

Fires of this nature keep on breaking out in theatres with a tragic regularity that threatens the safety of millions who attend the shows from day to day.

One can well imagine the horror of such fires, when in a single fire as many as fourteen human lives had to be sacrificed.

For a long time now, we have been reminding the authorities to look into this all important matter of theatre fires, but as yet nothing seems to have been done.

Cursed with its notorious lethargy the Government machinery has been too slow in this

matter to which it ought to have devoted special attention as the problem concerns the safety of large numbers.

By now it is a patent fact, that all these fires which originate in the projection room, are mainly due to the negligence of the men who handle the films.

An efficient operator is responsible enough to realize the serious nature of this peculiar job and will always be careful in the discharge of his duties.

But every operator is not efficient enough to meet the full requirements of this responsible post in a cinema theatre.

India claims to-day over 1,100 permanent theatres in addition to over 500 travelling cinemas, and it is absolutely necessary now to determine the standard of efficiency for the operators and issue them efficiency certificates. Unless this is done almost immediately, the authorities will be flirting with a constant risk to several human lives.

As matters stand at present, any Tom, Dick or Harry can become an operator if he happens to have a little insight into the mechanism of a cine-projector.

It is almost maddening to think that the safety of millions should be entrusted to these inefficient hands by a government that promises to watch the interests of Indians and prescribe to them new codes of civilization.

The operators must be licensed immediately whether the owners like it or not, if the Government is anxious to insure the safety of our theatre goers.

Will the Government do it?

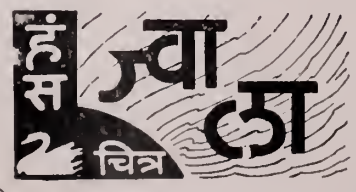
It is Coming to Fire Your Imagination!

THE STORY OF A VELVET FLAME FOR WHICH MEN RISKED LIVES. BUT ONE BOLD MAN TOLD HER THAT HE LOVED HER

J · W · A · L · A

Starring:—CHANDRA MOHAN THE MIGHTY MAN OF THE SCREEN AND RATNA PRABHA, VINAYAK

Story by:—SJT. KHANDEKAR



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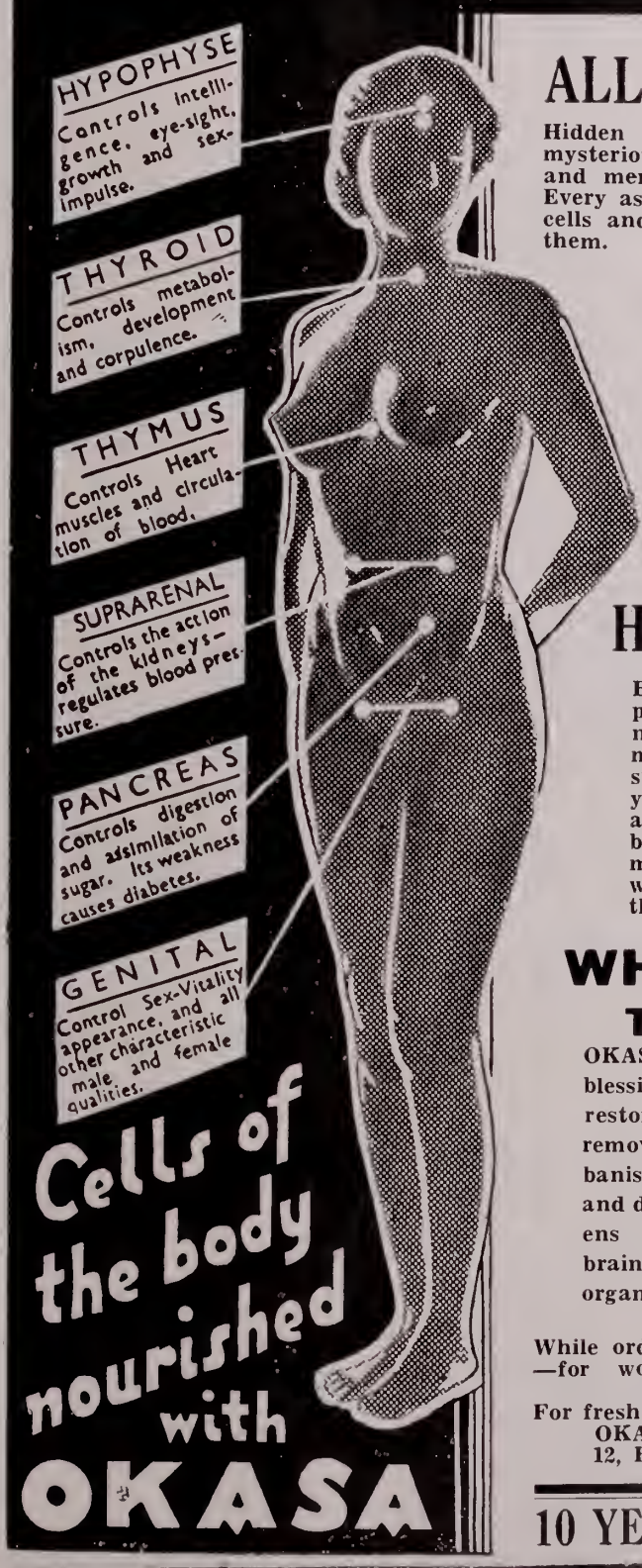
Mr. V. SHANTARAM

Director and partner of Prabhat Film Co. Who doesn't know him?

AUZURIE

This famous dancer gives a beautiful dance in "Watan", Sagar's Muslim photoplay which has proved so popular.

SICKLY, WEAK RUNDOWN, NERVOUS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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A POSER FOR MR. B. N. SIRCAR !

There is some thing wrong with the distribution of New Theatres' pictures in Bombay. It is rather strange that for a producing company which has enjoyed so far such a tremendous amount of success, it should be necessary, even now, to sell their pictures, for the Bombay circuit. It is well known that selling such rights is considered an urgent expediency to relieve financial embarrassment.

We are sure that New Theatres could not be so embarrassed financially after numerous box-office hits which they have produced during the last three years. And in spite of all this success and after attaining an enviable trade name the New Theatres should keep on selling pictures after pictures for different provinces, to different persons, every time, instead of exploiting them through permanent bonafide agents, is a procedure not very much praiseworthy for wise businessmen.

Mr. B. N. Sircar, who is at the head of affairs is naturally responsible for allowing things to drift in this irresponsible way. Irresponsible because, no one seems to feel keenly for the excellent trade name of New Theatres in the Bombay Circuit. Let us take a quick review of some of the recent pictures produced by the New Theatres and released in Bombay. "Manzil" and "Pujarin" were released by the All India Talkie Distributors, "Vidyapati" was released by Kapurchand, "Anathashram" and "Mukti" have been released by Supreme Film Distributors, and no one yet knows who will release the next one called the "Motherland". It is suspected that this time the Calcutta Film Exchange will do the trick. All these different distributors have different methods of advertising the pictures.

Some of them are out to 'make hay when the sun shines'. As long as the trade name of the New Theatres is on the heights of success, every distributor steps out to purchase the pictures and clear his profits without expending much in publicity. Every trade name in the world, no matter to whom it belongs, requires excellent publicity to maintain its popularity. How is it then possible for the trade name of New Theatres to be maintained in the face of the various half-hearted efforts of different distributors.

In the past when New Theatres' had no name to boast of, pictures were distributed by the Calcutta Film Exchange in Bombay. These distributors with their pride and methods peculiar to them were largely responsible for establishing the trade name of the producers in this part of India. It must have cost them a lot to do so. But immediately the goal was reached, it is rather strange that the producers seem to have forgotten the services rendered by these people and to meet temporary demands, have sold several pictures to other distributors, thereby allowing an advantage

to others, which should have been rightly the reward of their previous faithful distributors.

With all due respect to the business acumen of Mr. B. N. Sircar we are afraid, that we cannot approve of the policy adopted by the New Theatres at present in selling their pictures to the highest bidder. This is not the way to stabilise the industry and to that extent Mr. B. N. Sircar must bear the entire responsibility, if the future of N. T. Pictures is jeopardized in this province.

It will not be out of season here to mention the fixed policy of Prabhat Film Co., in refusing to sell their provincial rights to any one. As a result of this procedure, which is quite wise, Prabhat has been able to establish a wonderfully successful trade name and at the same time inspire into their agents a pride of the institution which is so essential in floating pictures to success.

We hope Mr. B. N. Sircar should think over this problem seriously and once for all put his house into order.

STOP SELLING PICTURES!

Talking of distribution of our pictures and of the present day distributors as we find them, we must sound a note of warning at the way things are allowed to drift in this business of distribution.

The business of distribution is necessarily a technical job and the men at the head should know how and where to book their pictures. Most of the distributors that we find today in the important cities of India, are only qualified enough to be grocers. Some of them cannot even spell the word 'distribution', and just because they are in a position to control certain finance, more due to luck than due to merit, they go about the work and turn the entire film industry into an auctioneer's market.

This sort of irresponsible exploitation of pictures is responsible for the evil of minimum guarantees, which is to-day sapping the life blood of our exhibitors.

After paying large amounts in purchasing provincial rights from the producers, these pseudo distributors ensure their profits by demanding heavy minimum guarantees from the theatre owners.

Due to undisputable trade name of the producers, the exhibitors are compelled to accept heavy minimum guarantees and lose in business in the long run.

DECEMBER BRAIN TWISTER

The solution

The girls were placed in the following order:

(1) Kitty. (2) Joan. (3) Betty.
(4) Mary. (5) Ethel.

Prize Rs. 10/- is given to

Mr. M. D. Sharda,
Junior Inter Science,
Holkar College,
INDORE.

January Brain Twister
The result will be announced in the next issue of "filmindia".

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IT'S
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A picture that drags time with it

Now in the 21St Week

THE Unexpected

It is not merely a picture —but hard and cruel life on celluloid with a theme that frightens one with its reality

●

Starring :

* **SHANTA APTE**
* **VASANTEE**
* **SHAKUNTALA PARANJEPE**
* **VIMALA**
* **KESHAVRAO DATE**
* **RAJA NENE**

Directed by :
Mr. V. SHANTARAM

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Through ages His Immortal Message of Eternal Love has thrilled Nations!

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PRABHAT'S

GOPAL KRISHNA

The picture that reveals to you the soul of India through ages of her glory

Starring:

* **SHANTA APTE—as "Radha"**
* **RAMCHANDRA MARATHE— as "Krishna"**
* **PARSHARAM—as "Pendya"**

Directed By: DAMLE & FATEHLAL

Who gave us that Record Breaking picture "SANT TUKARAM"

Remember It's a Prabhat Picture

—COMING TO THE SCREEN NEXT MONTH—

We know of instances where a single New Theatre picture has been used as an argument and lever to book ten other useless pictures exploited by the distributors.

While this procedure is most censurable, looked at from the strictly moral view point of business, it proves that every atom of influence that a good trade name can offer, is being used up and abused by the distributor to his own advantage and naturally at the expense of the producer.

The system of selling pictures indiscriminately, must therefore, be stopped forthwith, if our business of exhibition and distribution, and for that matter, the future of our film industry, is to be stabilized.

It is high time that good producing companies should establish their own offices in different key cities of India, or appoint permanent agents for different circuits. Unless this is done, we hardly have any chance of surviving the severe foreign competition which we may have soon to contend with in the near future.

A SOCIAL EVIL AT THE BOX-OFFICES.

It has become the fashion for Mahomedan hawkers to sell tickets outside the box-offices of different theatres in the city, particularly on those days when there are crowds waiting to buy these tickets. It is a well known scandal that a ticket worth four annas is sold at eight annas and one worth nine annas is sold at double the price.

This nasty business has been allowed to go on with impunity by the theatre owners themselves. In case of several theatres, we can point out at least two, the managers share profits with these hawkers and facilitate this trade by handing over to these hawkers a certain number of tickets well in advance of every show to effect an illegitimate sale. In both these cases, the proprietors of the cinemas happen to know this bad practice indulged in by their managers and yet they seem to lack the requisite amount of business morality or courage to put a stop to it. Apart from the inconvenience caused, all this spells an insult to the patrons of the theatre.

Some time back the local police authorities had taken this matter seriously in hand and for some time seemed to pursue matters quite enthusiastically to put a stop to this illegal selling of tickets. But of late the police authorities seem to tolerate these things with a cock-eye, with the

FEBRUARY BRAIN TWISTER

Prize of Rs. 10/-

TO THE 1ST CORRECT SOLUTION PICKED UP AT RANDOM FROM OUR MAIL

The film community at Hollywood is famous for the ease with which marriages are made and unmade.

Visiting the community recently I dined with five stars and their wives and was surprised to learn that each of the five wives had previously been married to each of the other four women's present husbands. In every case, moreover, the re-apportionment of the matrimonial prizes had taken place for all five bridegrooms simultaneously.

I also discovered the following interesting facts:—

1. HAM SANDWICH is married to AL BETROOT's second wife.

2. HERR CARROT'S present wife was last married to AL BETROOT.

3. HAM SANDWICH's first wife was HERR CARROT's third.

4. SLAP KICKER's present wife was HERR CARROT's third.

5. TOM SCOTCH's third wife next married AL BETROOT.

Who is the present husband of TOM SCOTCH's second wife?

Only one prize will be given.

Address replies to:

The Editor, "filmindia",
104, Apollo Street, Fort, Bombay.

result that theatre-goers are still blackmailed outside the gates by the ticket hawkers.

Someone must do something about this if our theatres are to give better service to their patrons.

A 'RETIRED' MAN'S TRICK:

Sometime back when Chandulal Shah, the male partner of Ranjit Movietone was talking of stopping production and retiring from the film industry, we knew he was pulling our leg. But to show him courtesy we all pretended to believe him.

But we all knew this old campaigner too well. He is not the one to allow grass to grow under his feet.

All on the quiet, he went out and built a large and beautiful sound proof studio and the other day, I think on Sunday the 30th January, he invited nearly a thousand people perhaps to convince them with the news that he had been bluffing all of them all along.

Kumari Saroj and Nagraj Kumari in "Bal Yogini" being produced by Mahalaxmi Studios, Madras.

Once again, we all swallowed the stuff to save old Chandulal from certain discomfiture if we had told him that we had known of this new outburst of activity all along.

Ah, the new studio—the new Ranjit studio! It is big and beautiful with such perfect accoustics that even if the director tried a tete-a-tete in whispers with the heroine it would all come out on the sound track as distinct as a song of the lark.

And Chandulal received all with a triumphant air while Gohar looked on with modest approval. It was a triumph for all, including Chaturbhuj Doshi who tried his hand at looking important.

The first picture that is going into the new studio for production is "Bharathi Maiya" starring Gohar and it is going to be a real quality picture. Bravo, Chandulal!

THE MEN WHO BUILT IT!

.. By the way we mustn't forget to tell you who built this beautiful studio, which as a construction, is almost perfect.

Messrs. Bhagat & Sons, our local Engineers so well known for the big jobs they have handled in the past, were responsible for the entire steel construction, which to say the least, needs correct precision in the case of such a big studio.

The Electric equipment and fittings were the responsibility of the Crown Electric Stores, Government Contractors and seeing what they have done we think they have done their best.

And we now come to the most important part of the film studio—construction. The Acoustics! Always a ticklish question with studio owners, Chandulal Shah went out and got rid of the worry by adopting "Heraklith" and giving the contract to the Asbestos and Belting Co., Ltd., to fit the same. And now "Heraklith" has secured a standard of acoustics which will for the first time make whispers sound like whispers on the Indian Screen.

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was selected to ensure perfect acoustics

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THE ENTIRE STUDIO WALLS HAVE BEEN INSULATED

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But no problem in steel is too Big for Bhagat & Sons, whatever the job, you can always trust Steel structure work to the firm with our long experience.

If your studio is to be up-to-date, strong and reliable don't experiment with steel. Its strength lies in correct construction and not so much in its weight.

NEXT TIME YOU BUILD A STUDIO— ASK US HOW TO DO IT.

Remember We Built the Ranjit Studio

▲

Bhagat & Sons

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A Topical that will whip your box-offices It's an opportunity for wise showmen!

INTERNATIONAL WRESTLING TOURNAMENT TOPICAL

International Wrestling Tournament Topical in 4 reels with commentary and sound effects comprising of over 12 bouts. Chief bouts being sensational:—

1. **Between Von Kraemer (famous German Wrestler) and Santa Singh (well known Indian Pahelwan).**
2. **Harbans Singh (India's idol) and King Kong—Emil Zayea.**
3. **Harbans Singh and Wong Buck (Chinese Champion)**
4. **Sardar Khan Pathan and Jeji Goldstein (Palestine).**
5. **Sardar Khan and King Kong.**
6. **Chinaman and Koreschanko (famous All-in wrestling).**

Others include bouts between European Wrestlers and famous Indian Pahelwans.

⧈

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SUPREME FILM DISTRIBUTORS

Lamington Road, BOMBAY.

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: R. N. (Bhopal):

What are Sulochana and D. Billimoria doing now as I hear that they have left the Imperial Film Co?

Yes, they have left the Imperial Film Co., and are thinking of producing their own picture in the Paramount Studio in Andheri. Rumours say that they have even called back Director Nandlal from Madras where he has been selling raw films instead of exposing them. Well, all that we can do is to put in a prayer for old Nandlal.

You generally give photographs of actresses in your paper. Why don't you give some of the actors?

Quite simple! Because most of my readers are men, and they do not care much for the faces of their own kind. If I get more girls as readers, I shall certainly hunt out for the photographs of some of the boys to please them. In the meanwhile, I have to request you to find some girls in your district to read "filmindia".

From: A.T.A. (Bombay):

Whom do you consider the best actor from the following: Mazharkhan, Prithviraj, Gulam Mahomed, Chandramohan and Yakoob?

Of course, Prithviraj. But Chandramohan is not far off if well directed.

Whose voice is the sweetest from amongst the following: Mollina, Ratnaprabha, Kananbala, Ashalata and Maya Bannerjee?

Kannabala has the sweetest voice with Ratnaprabha a close second. Mollina dances better than sings. The other two have just broken reeds.

Why didn't Devika Rani reply to my request when I asked for her life story?

The story is not yet finished and sweet Devika is adding new chapters to it from day to day. You will have to wait till it is finished, but mind you it might take years.

Who is the best dancer in the film industry besides Auzurie?

I don't like that 'besides'. Personally I think that though she is popular, Auzurie is not a top grade dancer. Have you seen Mollina and Leila Desai dancing? If not, go and see them and tell me what you think of them.

From: R.L. (Cawnpore):

I want the addresses of the following girls so that I may write to them letters: 1. Prabha, 2. Jamuna, 3. Bimla Kumari, 4. Zubeida Bannu, 5. Uma Shashi, 6. Leela Chitnis, 7. Rose.

I am giving you the addresses provided you promise not to write any love letters to them, not because you should not love them, but because these girls will get frightened if someone starts making real love to them, as they are so much used to the counterfeit variety. 1. c/o Sagar Film Co., Nepean Sea Road, Bombay. 2. c/o New Theatres Ltd., Calcutta, 3. c/o General Films Ltd., Tardeo, Bombay, 4. Dhanraj Mahal, Apollo Bunder, Bombay, 5. c/o New Theatres Ltd., Calcutta, 6. Vincent Road, Dadar. Bombay, 7. Altamount Road, Cumballa Hill, Bombay.

From: A.S.D. (Amritsar):

I need a thorough training in Cinematography and Sound engineering. Do you think I should proceed to America first or should I take the training somewhere in India?

I advise you to take the primary training in India and then proceed for a finishing course to America, unless of course, your old dad has left you plenty of coin to enable you to fly to America straightway.

From: N.G. (Sahibganj):

I want to be a cinema actor, but they say that the line is very corrupted. What is your opinion?

I advise you to become a priest.

From: P.L.N.R. (Masulipatam):

Is it true that Shanta Apte is growing fat?

I shall weigh her up and tell you next month.

Is Ashok Kumar related to Devika Rani?

Yes, he is but I won't tell you how?

From: H.K.S. (Ludhiana):

What is Technicolor and Cinecolor?

These are two different processes invented by two different persons in America for producing pictures in natural colours. For pictures produced by technicolor you can see some of the foreign productions such as "Trail of the Lonesome Pine" and "Becky Sharp". If you see "Kisan Kanya" the first colour talkie of India you will know the results of Cinecolor.

At what time and on what date was Miss Shanta Apte 17 years, 3 months 5 days 4 hours and 6 minutes?

The time you sent this enquiry happened to be the fortunate minute.

Who is directing "Jwala"? Vinayak or Chandramohan?

Vinayak is directing the picture, probably because Chandramohan hadn't enough experience in direction.

From: G.R.K. (Nellore):

I wish to send some suggestions to Mr. Shantaram on the life of Lord Buddha. Do you think he will receive them in a friendly way?

Nothing like trying. So far I have never heard of him being impolite or unfriendly?

From: K.S.R. (Secunderabad):

Please let me know the age and biography of Director Mehboob.

He is the only man who knows about himself as Mehboob happens to be practically unknown in modern life. As a chance you may try writing to Chimanlal Desai of Sagar who claims to know more of Mehboob than the man knows of himself.

From: S.J. (Pudukotta):

In which picture Devika Rani is seen at her best so far?

I have been seeing her better and better with every picture. The best is still hidden and I am waiting to see it someday.

From: G.K. (Madras):

I am an admirer of Vasant Desai who is a great singer. Why is he not given the chief role of an actor in a Prabhat Picture?

One must know acting to become an actor.

I want to join Prabhat or New Theatres as an actor. I am good at music and can act to the best of my ability.

Motilal of Sagar also thinks so. If he can do the trick, why not you. But you need plenty of luck.

From: K. B. M. (Hyderabad-Sind):

Will you favour me by sending a tricolour photo of Mr. Barua?

If you want to see old Barua in colours you must go down to Calcutta, and you will find him in three different colours at three different times—the morning, the afternoon and the evening. But if you want all these colours together meet him late in the night.

Someone whispered in my ears that Padmadevi is related to you. Is it true?

You have long ears. Better clip them.

From: K.S.P. (Cocanada):

People say that Shanta Apte is somewhat related to Director Shantaram?

People are fools.

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How do you like Leila Desai on the screen?

Much better than in life.

What is your opinion about her acting when compared to that of Shanta Apte?

Never indulge in comparisons, especially between two girls. The fact that both are young and good looking is enough for you and me.

From: A.V.S.R. (Masulipatam):

Is Padma Shaligram married to Raja Pandit?

No, she didn't think it worth while.

Don't you find Devaki Bose a real genius and do you admit him to be the greatest director in India?

One of the greatest if you don't mind and who doubted his genius? I only object to it when he doesn't make it paying.

From: B.T. (Tirupur):

In your December issue Judas has classified Mr. Devaki Bose as one of the best four directors of India when his pictures such as "Seeta", "After the Earthquake", "Life is a Stage" and "Sonehra Sansar" have failed consecutively in contrast with the success achieved by the other three directors.

The commercial success of a picture does not necessarily define the greatness of a director. If that had been so the directors of "Toofan Mail" and "Hunterwalli" would have been called the greatest of living men. Some of the failures which you quote have been really great pictures.

From: Sita G. Shahani, B.A. (Hyderabad-Sind):

I consider you to be the best of all the editors of film magazines published in India and as such I expect you to answer any questions put to you by your readers. Why did you then evade answering my questions by giving an "explanation" in your December issue?

My dear Sita, I wish I could reproduce your whole letter in toto as the same is very beautifully worded and well reasoned out. But I have to cry for want of space. However, I like the kick your letter gives me and would do anything to deserve the certificate you promised me as coming from a Hyderabadi Amil girl graduate. I am sorry that with the small space at my disposal, I cannot argue out things with you regarding several dramatical points you have discussed in your letter. Besides I do not think it would be so much useful, for, even after getting a hoarse throat in convincing you, you being a woman will still have the last word to say. If you however permit me to reproduce your letter of the 27th December I would allow some of my other readers to reply to you in an open forum. But mind you, I must have a photograph of yours to illustrate the article. In the meanwhile I have to inform you that in your previous letters you have asked me details about birth dates, heights, and all sorts of personal information about actors and actresses in our industry. Tell me how am I ever to give these details when some of the persons concerned do not themselves know when they were born.

In India, no records of such intimate details are kept by the studios.

You accuse me of not printing full scale photographs of New Theatre artistes. I wish you had known some of the exact conditions under which film journalists have to work to give some sort of an illustrated magazine to their readers. I regret to express here that in the matter of photographs, the least co-operation is received from New Theatres. First thing is that they do not have sufficient number of good photographs and secondly they do not care to pass them over to the papers. The photographs that you so often see in "filmindia" are collected after an extensive tour of "begging" and if that's the case with "filmindia" the most popular paper, you can well imagine the plight of others. The fault is with the producers who have not yet realized the necessity of a fan following for their artistes.

From: Azad (Aligarh):

I am very fond of reading cinema magazines such as "Dipali", "Rup Rani" and "filmindia" but from all these I have selected "filmindia" to be the best cinema magazine. I always go to the Railway stall and buy it for six annas and after all this devotion of mine I think I want to know who

is the best singer from amongst K. C. Dey, Saigal and Pahari Sanyal.

Saigal is more melodious, but not a big musician, but owing to the sweet melody in his voice he is the most popular. K. C. Dey is certainly a better singer with a voice that is suitable for thrilling songs. Pahari Sanyal has talent for music but not big enough to be great.

Why did Mr. Himansurai allow his wife to act with Ashok Kumar?

Probably because he does not like to act with her himself.

From: S.L.N. (Karachi):

Is Kumar the real name of the man who is playing the hero in "Watan"?

No, that's his screen name. I think his name is Mijjan.

Where is Raja Sandow who was with Ranjit?

He is directing a Tamil picture called "Vishnu Leela" in Madras.

From: P.K.S. (Allahabad):

Which of the following actors should be best suitable to play opposite Devika Rani: Saigal, Barua, Jal Merchant, Ishwarlal, Motilal and Ashok Kumar.

None. Though Barua might give a better performance than hitherto playing opposite the sweetest girl of our screen.

What are the qualities of a star, probably you don't know them yourself as you have considered only one quality, i.e. from the view point of the commercial success of a picture. If this is the only quality of a star, I would like to know whether Miss Nadia is a star.

The first essential for a star is to know acting to the point of living her part in the picture. The second essential is that she should be a box-office draw. These two things can define a star. Who told you that Nadia is a star?

Why do you call "Kisan Kanya" to be the first Indian colour picture when Prabhat "Sairandhri" and Ranjit's "Soldier's Sweetheart" were released first?

"Sairandhri" though it was shot in India was processed in Germany and all its copies were also printed overseas. So to that extent it was not an all Indian enterprise. "Soldier's Sweetheart" was a hand coloured picture. "Kisan Kanya" is the only picture which has been produced and processed entirely in India with the Cinecolour process.

From: S. N. (Patna):

Do you think "Seeta" and "Savitri" to be failures?

The first one was a commercial failure. The second one did not prove a great success as was expected.

Who is the greatest character actor of India?

Mr. Baburao Pendharkar. Very few people can reach the heights of this man in a costume role.

Whom do you think to be the most beautiful actress of India?

If the word "beautiful" is to embrace 'personality' in addition to physical charms, then Devika Rani is easily the best.

From: G.R. (Cuddapah):

Is Leila Desai an educated girl?

Yes, if reports are to be believed. But remember that girls are educated only as far as they can be.

From: B.M.P. (Nandurbar):

For seven years I have been working as the manager of a cinema but now I want to better my prospects by joining a firm of distributors. Can you suggest something?

I approve of your ambition. Your experience as an exhibitor will be useful to some clever distributor who is anxious to know some secrets of upcountry exhibition. I suggest your writing to Seth Chunilal Desai, Proprietor of Supreme Film Distributors, Lamington Road, Bombay, and I am sure he will straightway give you a traveller's job to go with his films. Seth Chunilal happens to be one of the foremost distributors who have shown rare acumen of business in piloting successful ventures. Being soft hearted, he doesn't refuse anyone anything—even money.

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(Adolph Menjou, Helen Jepson, Ritz Brothers)

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(Gary Cooper, Merle Oberon, David Niven)

* ADVENTURES OF MARCO POLO
(Gary Cooper, Sigfrid Gurie, Basil Rathbone)

* HONEYMOON IN RENO
(Merle Oberon)

* THE DUCHESS OF BROADWAY *
(Cast not announced)

NOTHING SACRED
(technicolor)
(Carole Lombard, Fredric March)

UNTITLED
Prob. technicolor.
(Cast not announced)

* ADVENTURES OF TOM SAWYER
(technicolor)
(Tom Kelly, May Robson)

* UNTITLED
Prob. technicolor.
(Cast not announced)

SQUEAKER (Diamond Trust)
(Edmund Lowe, Ann Todd)

MUTINY IN THE MOUNTAINS (technicolor)
(Sabu, Paul Lukas)

FIRST AND THE LAST
(Vivien Leigh, Laurence Olivier, Leslie Banks)

SOUTH RIDING
(Ralph Richardson, Edna Best, Edmund Gwenn)

GAIETY GIRLS
(technicolor)
(Binnie Barnes, Sydney Howard, Rex Harrison)

* OVER THE MOON
(technicolor)
(Merle Oberon)

* FOUR FEATHERS
(Robert Donat)

* DIVORCE OF LADY X
(technicolor)
(Merle Oberon, Laurence Olivier)

* PARADISE FOR TWO
(Jack Hulbert, Patricia Ellis, Rex Harrison)

* STORM IN A TEA CUP
(Vivien Leigh, Rex Harrison)

I MET MY LOVE AGAIN
(Joan Bennett, Henry Fonda)

A KISS IN PARIS
(Madeleine Carroll)

I LOVE AS I PLEASE
(Madeleine Carroll)

ARABIAN NIGHTS
(technicolor)
(Sylvia Sidney, Charles Boyer, Madeleine Carroll)

* THE MAN WITH TEN MODELS *
(Charles Boyer)

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From: T.R.K. (Jammu):

What is the chief characteristic of Shantaram's direction?

Sincerity of purpose and an effort to give his level best every time.

What is the percentage of educated and uneducated actors and actresses in the Indian Film industry?

Educated ½ per cent, the rest uneducated.

From: S.M.H. (Bangalore):

Will you please give me some information about Nalini Turkhud? Why did she leave Prabhat?

She is now the managing partner in Jayshree Pictures, Poona. When a person leaves a job, it is either due to some disagreement or for better prospects. I suspect the former reason in case of this lady.

From: Sita P. Malkani (Hyderabad):

In the Illustrated Weekly I read an article by Miss Pramilla under the heading "Becoming a star isn't easy". Do you think all that she writes is correct?

I think that it is rather premature for Pramilla to write on this subject. She is not yet a star herself as no picture of hers has been released with Pramilla in the heroine's role. So far she has only been doing minor parts and for her to talk about this subject is rather presumptuous.

Why don't we have Indian News reels and shorts like those given by the foreign producers?

Don't be impatient. In the very near future, Prabhat is going to give us news reels and other educational shorts.

From: M.S.N.M. (Bangalore):

Is Sabita Devi a Brahmin girl?

Yes, a 'Brahmin' amongst the Jews.

From: A.H. (Rangoon):

In replying to Miss Malkani in your previous issue you have said: "If a prominent man had written for a photograph, these girls perhaps would have sent him a dozen instead of a mere one". After this I wrote to glamorous Devika Rani, Sagar's pet Sabita Devi and New Theatre's novice Menaka for their autographs and according to you I ought to have received a "dozen instead of a mere one". But I never received even a reply. This proves that the Indian stars have a lot more to learn in the way of courtesy. They not only ignore their fans but rather do not even care so long as they are in good books with their directors.

My hat off to you. Agreed.

From: V.K. (Madras):

How much will it cost a person who is new to the business to produce a good Indian picture?

All his life's savings, and I am not sure whether the picture will be good after all that.

Do you know why the Cinemas in Madras are bad?

Because you people don't ask for better ones. Stop visiting the old theatres and those responsible will give you new ones.

From: Medico (Nagpur):

What has become of Miss Kamala B.A. who used to write very interesting letters for "filmindia"?

She has got herself married, and now she writes letters to her husband.

From: A.S.R. (Bellary):

Who is playing the important role opposite the Colour Queen Padmadevi in "Kisan Kanya"?

Gulam Mahomed and he is doing it pretty well.

Ratan Bai is superior to Sabita Devi and Madhuri in acting as well as singing. Don't you think so?

I do, but Seth Chimanlal of Sagar and Chandulal of Ranjit don't.

I read in the papers that Motilal is going to leave Sagar and join Saroj?

He ought to, as he will fit in better at the other place.

From: N.K.T. (Bhopal):

Please help me in getting the latest photograph of Mollina.

I am sorry I can't help you in this, because if I write to her instead of sending the photographs, she might come down to Bombay.

From: D.V.S. (Bangalore):

Reviewing the film world a friend of mine said that "prostitution" is as sacred an institution as "marriage". What do you think of it?

I don't know much about the "sacred" part of it, but I know that it is as important as the other one.

From: S.K.B. (Poona):

In the Indian stunt pictures, we generally find several scenes which are quite impossible. Do you think that this is due to bad direction?

Certainly. The producers who produce such pictures are themselves impossible men and they think that stunts should be divorced from common sense.

KUMAR—BIBBO—MAYA—SITARA

What a sweet torture with three sweeties defending. They actually do so in "Watan", Sagar's latest success.

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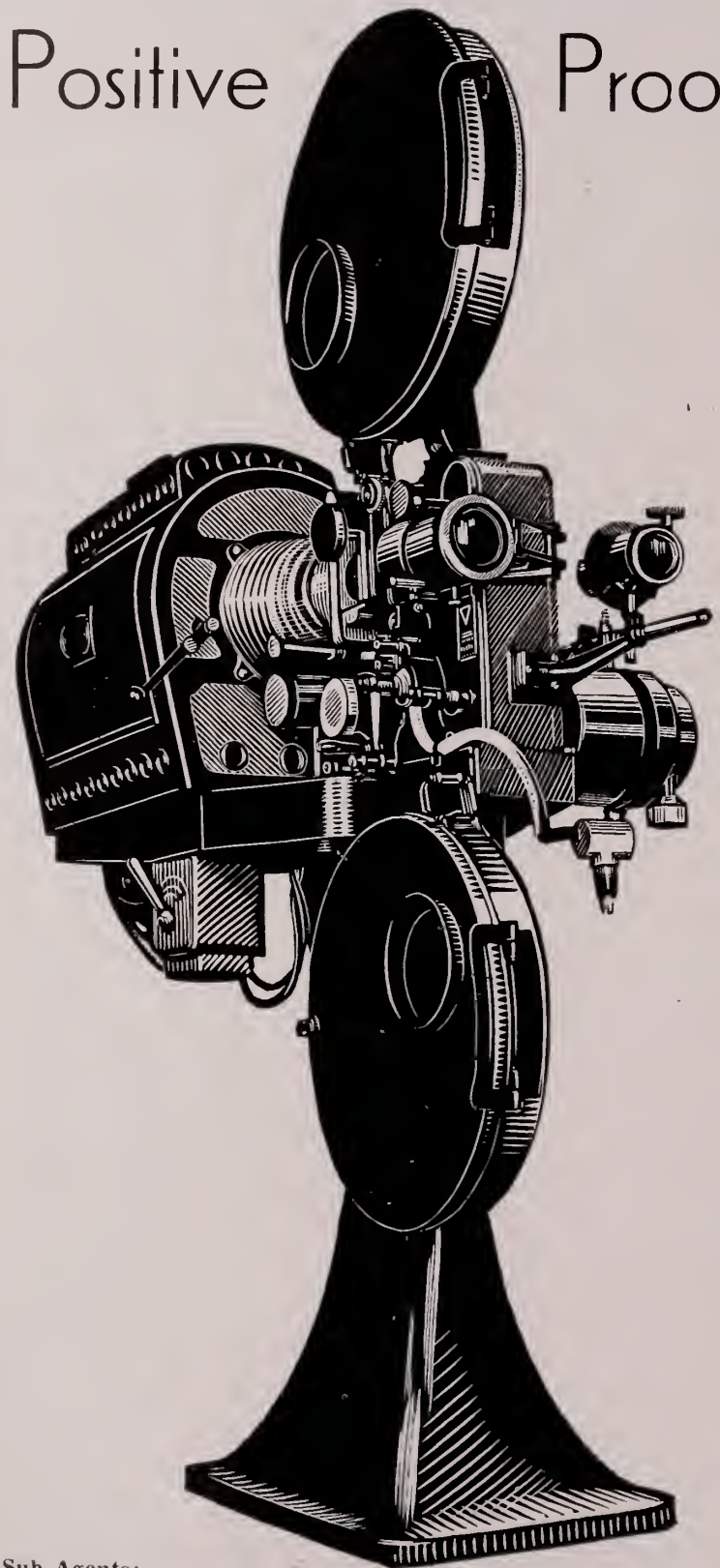

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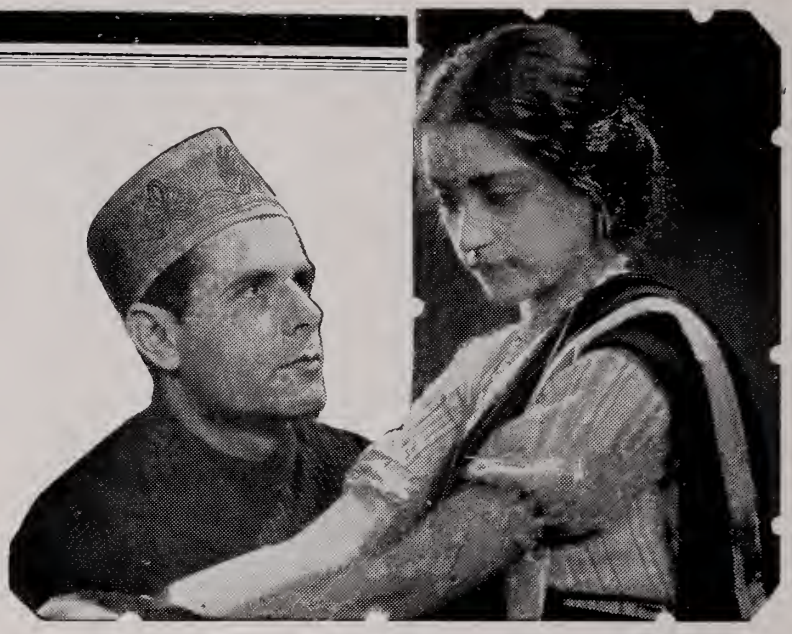

SOHRAB MODI And NASEEM

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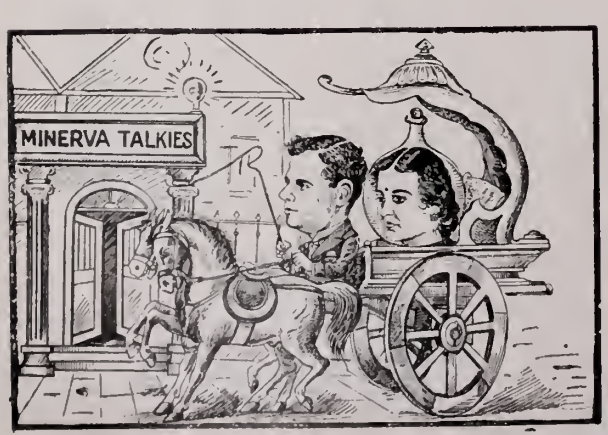
MINERVA MOVIETONE

Photography:
Y. D. SARPOTDAR

Audiography:
M. EDULJEE

Directed by:
SOHRAB MODI



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ROUND THE TOWN

(The reviews published under this section will, in future, be useful both to the average cinegoer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"KISAN KANYA"

Produced by: Imperial Film Co.

Released at: Majestic Cinema, Bombay.

Date of Release: 8th January 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Padmadevi, Gulam Mahomed, Zilloo, Nissar and others.

Screen Play: Story by Prof. Ziauddin.

Scenario by: Sa'adat H. Manto.

The name "Kisan Kanya" is a wrong title to the picture, as the story revolves only for a short time round the life of the heroine of the picture. This is supposed to be a story of our villages with a theme summarised by the producers as follows:—"If a man made the city, God made the village." Throughout the picture no attempt has been made to justify this theme. It is strange that the writer who comes from Shantiniketan, which is Dr. Tagore's sanctuary, could not paint rural scenes giving them their true soul and atmosphere. The plot of the story is rather tame and centres round the village 'goonda'. The scenario writer seems to be a new man at his job with the result that every situation has suffered for want of correct development. The scenes have become very sketchy and fail to appeal to the audiences.

Language: (Hindusthani) (By Sa'adat H. Manto): The dialogues are very tame and at no stage in the story are they enterprising. The dialogue writer is entirely responsible for the weak appeal of the picture. Apart from inefficiency in writing the dialogues the pronunciation of what is there already is much after the Punjab school, with the result that the phonetic value of the language has become definitely poor. In the hands of a better writer with more experience something could have been made out of this story.

Music: (By Ram Gopal Pandey): A couple of tunes in the picture are well chosen, particularly of song No. 4 and song No. 7. But the song composition is so poor that one does not feel like hearing the songs again. The musical accompaniment with the songs is entirely erratic and out of tune. It seemed that every instrumentalist was playing for himself rather than to support the song. Song No. 4 could have become popular had it been taken properly. Unfortunately it was not. There were two persons in the cast who had good voices, viz., Padmadevi and Kesar. But these voices were not exploited properly.

Photography: (By Rustom M. Irani). Quite good throughout and beautiful at places. Certainly an improvement on previous Imperial pictures.

Audiography: (By Jehangir Munshi). Very careful recording seems to have been done at places, particularly in the outdoors. Recording is quite good on the whole.

Cine Color Process: (By W. M. Henius). Whoever is responsible the man has done good work in bringing colour to the screen. The colour in certain places is remarkably beautiful and true to life. On the whole, looking at the picture from the view point of colour, this picture could be called a great step forward, and a successful one, in bringing colour to the Indian screen.

Editing: Not quite happy throughout the picture. The scene at the police Thana has practically been spoiled by the man who edited the picture.

Direction: (By Moti B. Gidwani): At no stage in the story the director betrays any enterprise, intelligence or imagination. The situations have not been developed to their logical conclusion and the whole picture has been shot in rather a straight way. It is a pity that a subject which could have been turned into a picture with a national message has been wasted for want of correct direction. Natural or psychological development is certainly not a feature of this story. The whole thing is too slipshod and sketchy. A couple of scenes, however, are well

directed but that is all that is in the whole picture.

Performances: Gulam Mahomed, perhaps, gives the best performance as he is given the opportunity of acting through the major portion of the picture. Padmadevi gives a very popular performance, particularly in those scenes between herself and Gulam Mahomed. Unfortunately this girl had not much to do, though the title role was hers. Her sweet and melodious voice was not at all exploited by the Director. Those few scenes which Zilloo had, she has done them well. Nissar was a rank failure. Gani as the "Zamindar", was not at all convincing. Sayed Ahmed as the 'Muneem' was quite good.

Costumes & Settings: The costumes in the picture had no particular school or art. They were not selected with an eye for colour. The dress given to Gulam Mahomed was typically Punjabi and the producers seem to have forgotten the fact that a picture has to go outside Punjab to cover the whole of India. Costumes of the villagers looked like those of the farmers of Gujarath.

The settings were prepared in an erratic way. For instance, in the situation where Randhir goes to the house of the zamindar to stab him, the verandah and out door shots of his house suggest that the place's a ramshackle construction in the midst of fields. Actually, when Randhir enters the interiors, a big hall is shown with modern windows and marble pillars. Both the indoors and outdoors in these scenes are inconsistent and this inconsistency is seen through several scenes.

Special Effects: The scenic beauty of the locations in colour is certainly an attraction which should not be missed by any one as this happens to be the first colour picture released in India.

General Remarks: After giving very good technical work in colour, photography and recording, it is a pity that the pictures should fail to appeal due to a weak story, bad dialogues and poor direction.

Publicity: Unique publicity, never before given to any Indian picture, attended the release of this picture for its world premiere in Bombay. And still due to the inherent defects in the story and its treatment it all amounted to flogging a dead horse.

Box office value: Being the first colour picture and as such being a novelty to the audiences, it is bound to attract crowds everywhere and can safely be booked by all theatres, as a treat in colour for their patrons. One thing, however, must be remembered that to achieve the correct transparency on the screen it is necessary that the theatre should be equipped with high intensity arcs.

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"NANDAKUMAR"

Produced by: Jayashree Films, Poona.

Released at: Central Talkies, Bombay.

Date of Release: 15th Jan. 1938.

Bombay Circuit Distributors: Empire Talkie Distributors.

Cast: Durga Khote, Govindrao Tembe, Anant Marathe, Govind Kurvalikar, Keshavrao Dhaiber, Jaishree Kamulkar & others.

Screen Play: (By M. G. Rangnekar). This is a mythological story of Lord Krishna. It runs in the same old rut made by previous productions. The treatment of this screen play in particular is far from being attractive. It lacks imagination and experience. The whole affair looks very amateurish and Mr. Rangnekar who so often criticises others should now learn how to write a screen story. Unless he does so, he should not venture out as a screen writer again. It is always easy to criticise the actions and writings of others and one need not essentially reach a certain standard of efficiency before doing so, but one should certainly know the fundamentals of screen writing before he chooses to criticise others. The screen play given by Mr. Rangnekar in this picture, unfortunately betrays a complete lack of knowledge of the most primary fundamentals of play writing.

Language: (Hindi) (By Pandit "Veer"). The songs and dialogues were poor, apart from the fact that they were poorly spoken on the screen.

Music: (By G. P. Kapur): Some of the tunes were quite good, but most of the 'community' singing was not so attractive. Defective recording has taken a lot away from the inherent qualities of the music.

Photography: (By S. K. Pai). Quite good, though rather amateurish.

Recording: (By Y. S. Kothare). One of the greatest defects of this picture is the recording part of it. Sheer negligence seems to be responsible for bad recording at regular intervals throughout the picture. At certain places, recording seems to have been good and carefully done while at other places, the sound levels between two continuous dialogues seem to differ.

Editing: (By M. T. Limaye). Lacks enterprise.

Direction: (By Keshavrao Dhaiber). Barring the mob scenes which are rather well done the direction seems to be weak and amateurish. After giving high hopes Mr. Keshavrao Dhaiber has let us down rather badly. With

A Shot from "Watan", Sagar's sensational Muslim picture.

greater care the picture could have been much better directed.

Performances: The biggest farce of the whole show was Govindrao Tembe. Whoever told any one that this man can act? We cannot find any excuse for giving this man any role in this picture. Durga Khote is not so good as she seems to have been left all to herself rather than been directed. Taking a comparative review of the performances given by the artistes, we should think that little Anant Marathe has beaten the whole lot of them with his native intelligence, while Jayashree comes somewhere second to him. Nanasaheb Chapekar is silly, probably because his role demanded that attribute.

Costumes & Settings: We doubt the school of the costumes, but at places some of them were attractive.

A couple of settings were beautiful but not well taken.

Special Effects: Mob scenes in the picture are certainly an attraction though they hardly have any relation to the main plot.

General Remarks: After seeing the picture we think that Mr. Keshavrao Dhaiber has lost one more opportunity. We only hope, and even pray, that he does not lose another.

Publicity: Rather indifferent publicity ushered the picture in Bombay. And this publicity was in a way responsible for the lukewarm support which the picture attracted.

Box office value: The picture might run well in places where devotional subjects of this type are liked.

"WATAN"

Produced by: Sagar Movietone, Bombay.

Released at: Imperial Cinema, Bombay.

Date of Release: 22nd Jan. 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Kumar, Bibbo, Yakub, Maya Bannerji, Sitara, Sankatha and others.

Screen Play: (By Mehboob and Vajahat Mirza). This is one more story of the Tartars. With Wadia Movietone, Saroj Movietone, and Nanubhais and Advanis, doing service for the Tartars for a number of years we had thought that all their stories had come to an end. But Sagar gives us a surprise in giving one more when we least expected it in the midst of their social successes. The only difference this new variety has given is that the whole row is about the motherland instead of religion or Islam. The story has the usual situations centering round a rebel from justice and a maiden in love. The whole affair is very much common and has been seen, to be accurate, about 510 times before. And there is not even a suspicion of anything novel in the picture.

The continuity in the early stages is not very happy in as much as the writers have failed to introduce the numerous characters in the story to the audiences. This introduction creeps in casually in the later stages of the story. Repetition of several situations becomes slightly boring before and after the interval.

Language: (Urdu) (By Vijahat Mirza). It was very refreshing to find good Urdu coming from a Bombay Producing company. The dialogues of this picture, though not very intelligently conceived are very well worded and did not fail to make an impression on the mind. The dialogue writer, who is new to the trade seems to have done well considering the fact that this is his first picture.

In the composition of songs, though the versifying is good, still the songs lack the fragrance of a new thought or a new idea. Some of the lines of the songs are just verses and not poems. Still Mr. Mirza has a good future before him if he does not spoil himself with this taste of small success.

Music: (By Anil Biswas): The tunes this time, contrary to the style of Sagar are not so attractive though two songs sung by Sitara are quite good. The songs given to Maya are awful apart from the tunes being banal the girl sings them in a most pathetic way, and these songs are supposed to be songs of joy. The background music provided with the riding scenes is silly. The songs which Bibbo sings, every one of them, is bad. Music has not helped the Director much in this picture.

Photography: (By Faredoon A. Irani): Beautiful. In places too beautiful for words. The picture is practically the cameraman's show. His personality and excellence seemed to have been stamped on it from the first foot to the last one. Mr.. Irani is responsible for creating a wonderfully pleasing optical illusion which is responsible for the success of the picture in a large way. Some of the war shots, not those picked up

from foreign ones, are marvellously taken.

Recording: (By Chandrakant Pandya). Quite good.

Laboratory: Quite nice.

Editing: (By Shamsuddin Kadri). Appropriate and rather enterprising. The war scenes are slightly erratic.

Direction: (By Mehboob). As we have remarked before, pictures of this type are the forte of Mr. Mehboob. He seems to revel in them and gives his best every time and we still think it will not be wise for him to handle a social picture which requires greater flights of imagination and psychological understanding. Pictorially the director has achieved much in this picture and we should think that he is to-day the best man in Sagar knowing the pictorial value of a picture. In some of the scenes he has used the camera to good purpose. Had it not been for the inherent lack of development in the original scenario we could have called the picture a better effort in direction.

As it is Mr. Mehboob himself is responsible for these weak links.

Performances: Kumar is easily the best. And this is his best picture since he arrived in Bombay from Calcutta. We have always said that this artiste had a lot of talent in him, but it was unfortunate that no one could make use of it. It was left to Mehboob to do so. In a double role Kumar has given a very convincing performance. His dialogues are superb. We however do not approve of the way he tilts his face up and distends his nostrils. He should try to check this habit. As an actor Kumar is easily the best man Sagar has got today, including all the old timers and we hope that if favouritism does not step in, Kumar will step out on the ladder of success far ahead of others. His make-up in the old man's role was not convincing.

Yakub has given his usual good performance and this time he puts some more spice into it by giving a song which was quite well sung. In fact, taking a comparative view of things and considering that the girls have sweeter voices and better chances than men, Yakub could be said to have sung the best of the whole lot.

Sankatha was quite forceful and convincing. Siddiqui seemed to fit in with the silly part. Mirza was bad. His stained teeth were revolting. Pande was quite good. Kayamali was no good. Sitara, amongst the girls topped the show by giving a very pleasing performance with a bit of music and plenty of lusty actions. She provided the sex side of the picture. Bibbo looked haggard and a misfit in the role of a princess

RAMCHANDRA MARATHE & PAR SHURAM give marvellous performances in "Gopal Krishna", a Prabhat Picture.

who was supposed to be beautiful. Her music failed to please.

Maya has not shown any improvement after "Jagirdar". Her actions were stereotyped. Her dialogues were not distinct. Her pronunciation was defective and her music was far from satisfactory.

Azurie's dance was quite good, as an entertainment. But it lacked school.

Costumes & Settings: Quite attractive and at places beautiful.

Special Effects: The war scenes were well taken.

General Remarks: There is plenty of entertainment in the picture, and it should be called a good picture pictorially. There is a slight drag at places, but it is excusable.

Publicity: The publicity of the picture was rather indifferent and tame, and it was not in keeping with the traditions established by Sagar during the last year. The advertisement copies in English papers were erratic and had no connection with the plot of the story. The names of political leaders of the country were used with impunity to sell a trade product. We can not call this a graceful gesture coming as it does from a company with a certain amount of national mindedness.

Box office value: The picture will run well almost at all places and particularly in the Punjab.

"MUKTI"

Produced by: New Theatres Ltd., Calcutta.

Released at: Lamington Talkies, Bombay.

Date of Release: 15th Jan. 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Barua, Kanan, Menaka, Nawab, Jagadish, Bikram Kapoor, Pankaj Mullick, Kalyani and others.

Screen Play: (By P. C. Barua). This is a story of unrealities. It is more idealistic than practical. It is more a dream of the artist in Mr. Barua than an episode of his practical experience. The whole affair is rather far fetched. In presenting a theme of this sort, Mr. Barua has tried numerous small experiments some of which smell of local colour. It is intensely difficult to present a subject like this in a picture and to that extent Mr. Barua has succeeded in doing so.

Language: (Urdu) (By Asgar Hossain Shore). The dialogues are good and almost beautiful in certain places. Some of the songs are beautifully composed.

Photography: (By Bimal Roy). Beautiful and soothing to the eye. Some of the outdoor shots are very enterprising.

Recording: (By Atul Chatterjee). Quite good.

Editing: (By Kali Raha). Calls for further study.

Laboratory: (By Subodh Ganguly). Very nice.

Direction: (By P. C. Barua). What faults can one find in the direction of Mr. Barua? The only difference of opinion that one can have with him is in his treatment of a subject or in his view point of presentation.

Performances: Barua fitted in very well as an artist in the picture. His performance was quite good, though it had nothing special to enthuse over. Kanan was also good. Nawab gave a performance of his usual popular type carrying the applause of the masses. Jagadish did not convince. Bikram Kapoor was apologetic. Pankaj Mullick sang beautifully. Menaka as 'Jharna' was quite convincing.

Special Effects: Some of the out door shots with elephants in them are attractive.

The theme of the story is provocative and is good for those who indulge in thinking as a pastime.

Two songs sung by Pankaj Mullick are worth hearing twice.

General Remarks: Barua should remember that a picture is also a commercial proposition and he should bring his themes down to the level of mass mentality so that the picture should appeal to the masses and carry its message to every home and in doing all this, prove a paying proposition to the producer. With "Mukti" he is showing signs of going the way of Devaki Bose.

It was a mistake to release the picture at the Lamington Talkies in Bombay where the sound production is not so sympathetic apart from the fact that the actual screen is much smaller than the standard one which we find in other theatres. The beauty of the scenes had, therefore, to be seen and appreciated in a sort of contracted condition.

Publicity: The publicity of this picture was not at all satisfactory and there are several reasons for this. In any case, the publicity did not help the picture at all.

Box office value: By an intelligent audience the picture may be appreciated, but certainly not by the masses, as it is too difficult for them to understand the trend of the philosophy underlying the theme. Minimum guarantee is likely to prove a risk in case of this picture.

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"CHANDRARAO MORE"

Produced by: General Films Ltd.

Released at: Royal Opera House.

Date of Release: 8th January.

Bombay Circuit Distributors: General Films.

Cast: Oundhker, Datar, Nandrekar, Marutirao, Dinker, Ameena, Jayshree etc.

Screen Play: (By Vishnupant Oundhker).

Since the first historical picture of the time of Shivaji was produced by the Maharashtra Film Co., of Kolhapur, numerous pictures have come to the screen with almost an uniform background and a monotonous repetition of situations. This picture is just one more from the series. It has all the time-worn situations which have done faithful service through years for difficult producers and productions. The continuity of the picture could have been improved with more carefulness.

Language: (Marathi). (By Oundhker).

The dialogues are good but the diction of the same has that peculiar tone associated with the writer of the dialogues.

Music: (By Korgaonker): The musical fare provided in this picture is quite attractive. Songs given to Marutirao are rather nice and they are well sung.

Photography: (By Kukade): Quite enterprising and good.

Recording: (By Surraiya): Quite distinct.

Laboratory Work: Quite good.

Editing: (By: Barodker): Stereotyped and lacks imagination.

Direction: (By Arolkar) The picture is shot 'straight' without the director displaying any pretentions for imagination or intellectual development. Several situations which could have been improved have turned out to be tame owing to lack of correct direction.

Performances Both the girls, viz., Ameena and Jayshree over acted all the time. They bent a lot unnecessarily, laughed a lot unnecessarily, played a lot unnecessarily and did a lot of things also unnecessarily which were not necessary for the picture. The director had probably told them, that all this, was acting, with the result that two good girls who could have acted well were wasted. Oundhker in the title role was too subdued. Datar as Shivaji seemed to be too well fed and had less speed in his legs. His dialogues lacked character. Marutirao sang well. Dinker was the best in the whole lot. His slap-stick performance very well fitted the situations.

Special Effects: The war scenes are certainly an attraction.

General Remarks: We welcome the success of this picture not only because it is the first successful picture from the producers, but because it happens to be the very first coming out from the Film City, after a long sequence of failures. With the success of this picture, the Fazalbhoy Bros. have proved it to their critics that it is the men behind who are responsible for the failure rather than the studio.

Publicity: The picture was well ushered.

Box-office Value: The picture will run well at all places due to its patriotic appeal to young and old alike. It is worth booking with a small minimum guarantee.

"THE NIGHTINGALE"

Produced by: Ranjit Movietone.

Released at: West End Talkies.

Date of Release: 29th January 1938.

Bombay Circuit Distributors: Ranjit Movietone.

Cast: Madhuri, E. Billimoria, Ishwarlal, Charlie, Ghory, Kesari, Ram Apte.

Star Value: Mehroo the monkey and Limo, the dog.

Screen Play: This is one more of the 'nonsense' series which Ranjit has been putting up before the public for the past year. We are told that this is the last in the series, and next season Mr. Chandulal Shah will be at last giving us some sensible pictures. The plot of this story has no reason or excuse, and to look out for continuity of thought or action in a plot of this nature will be rather foolhardy. The picture, however, has plenty of entertainment—most of it slapstick—and it is suitable for school boys and girls.

Language: (Hindusthani). (By Munshi Arzoo). Some of the dialogues are very good, while the others are indifferent. The songs are well versified but not intelligent.

Music: (By Jnan Datt). The music in this picture is certainly an improvement on all others given by Ranjit. Some beautiful tunes have been wasted on light situations. The girl who sings—I think her name is Wahidan, though I am not sure—duets with the fat Bengali fellow has a very thrilling voice which can be used to good purpose in future pictures.

Photography: (By G. G. Gogate). Quite satisfactory.

Recording: (By P. C. Subedar). The recording is rather indifferent in the early scenes, most of the songs taken out-doors are not well recorded. A little more care could have improved the ear value of the picture.

Direction: (By Jayant Desai). This picture provides one more argument to our old statement that Jayant Desai should not direct any more pictures, unless he is out to do some serious work. The direction of this story is a poor farce. Numerous illogical shots have been introduced into the picture without any rhyme or reason. We are still wondering why those two dancers singing songs Nos. 2 and 4 have been put into the picture and how do these dances support the main theme of the story?

Performances: All the applause from the audience is shared by Mehroo the monkey and Limo the dog, leaving nothing except jeers and ridicule to the rest. Incidentally these two animals have paid their way well. Madhuri with the 'increase in her weight has certainly added to her sex attraction, but screen artistes are always better preferred when they weigh less. Madhuri's dialogues have not improved at all. Her face which has gathered plenty of upholstery is not now suitable for holding any expression. Her old quick movements are now felt by their absence. She is no longer the fire-fly she used to be once.

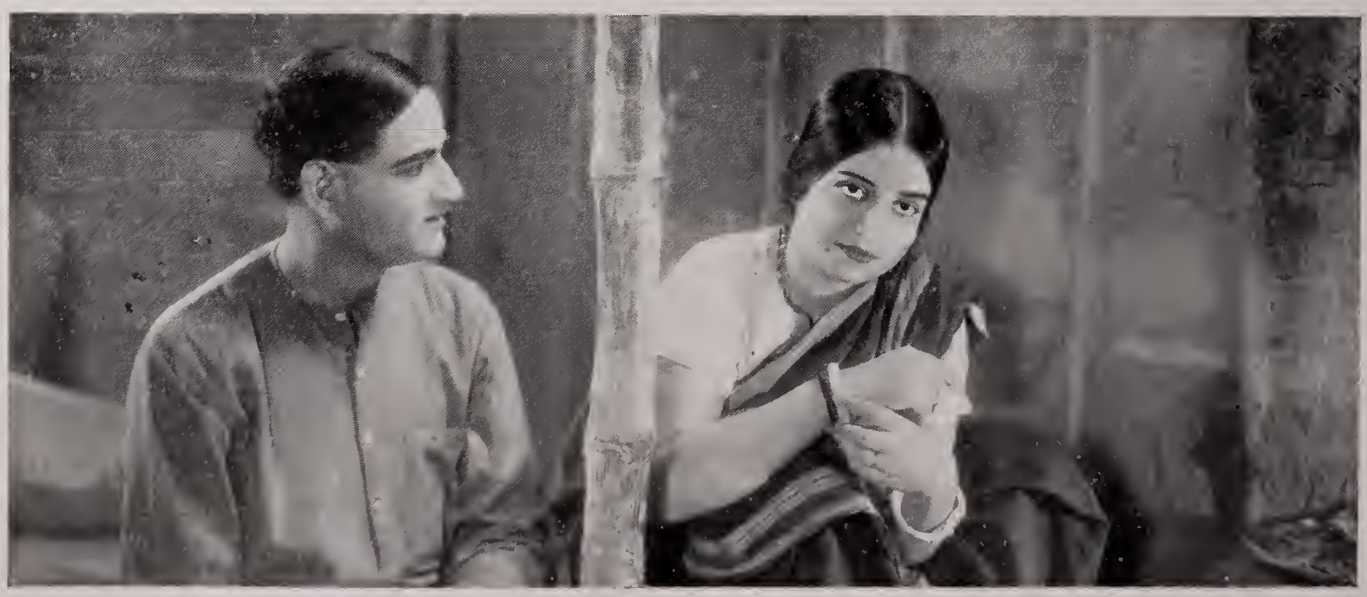
E. Billimoria is quite good, but better than him is Ishwarlal. The unit of comedians had pathetic work to do. Ram Apte was seriously competing with Mehroo the monkey.

Special Effects: The slap stick element of entertainment is undoubtedly an attraction. A couple of songs are worth hearing.

General Remarks: It is high time that people from the film industry take a deputation to Mr. Chandulal Shah and request him to save us from any further stuff of this nature. With his resources, this old campaigner can always give us better pictures with more quality and sense.

Publicity: Very indifferent and rotten.

Box-office Value: The picture will run well at places where light stories of this nature are liked. It is however not worth risking a minimum guarantee, though it can be called a good bi-weekly programme.



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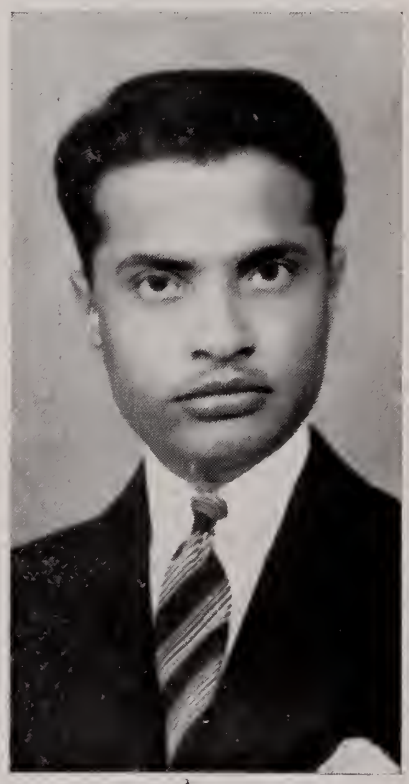
Exploitation of Indian Films Outside India

By Mr. Baburao Pai, Famous Pictures, Bombay.

Everyone in the industry knows that there is to-day a widespread feeling of uncertainty and unsteadiness respecting the exploitation of Indian films outside India in places like Africa, Mauritius and Reunion, Fiji Islands, Singapore and British West Indies, where our films find scope for exploitation. This is certainly not due to the absence of opportunities—but chiefly owing to the lack of confidence and push on the part of the Indian Distributor, which account for the present unsettled conditions of this phase of his trade.

Our film distributors—not to speak of the producers have only a nodding acquaintance of the nature and conditions under which our films are sometimes exhibited in these far off lands. There are very few or none at all who maintain a direct representation. A few who were enterprising enough to maintain something like that had to discontinue it with the advent of economic and trade depression. Consequently, pictures in some cases, are being sold whenever possible or exhibited in these countries through the medium of local agents, whose business is to procure pictures for regular screening in these places.

There are of course a few distributors in Africa and other places for Indian films who have a trying time in the midst of foreign competition and Government restrictions respecting the reception and exhibition of Indian films. The customs duty, recensoring charges, railway freight, non-availability of theatres, are just a few of the embarrassments. In addition, each distributor has to become a member of an organisation (which controls exhibition of Indian films in Africa), and he has to screen his pictures according to turn. This is a serious handicap —since in some cases the distributors are obliged to return the film unscreened particularly if the film is rented out for a short period. When we survey this array



Mr. Baburao Pai, a famous distributor and proprietor of Famous Pictures, Bombay

of restrictions, encumbrances and obligations—it is no wonder that the businessmen in those places always have to tell you a very pessimistic story regarding business.

Owing to these difficulties, the overseas market is scarcely in a position to offer a decent return for Indian films, with the result that many promising pictures are held back. In South Africa for instance, Indian films fetch only 17 per cent of the gross business made, out of which sometimes one has also to spend for re-importation of the film. What is it due to? The answer is, customs duty and Censoring charges which take away almost all the profits. Sometimes, the Censor Board is so strict that pictures are banned outright without the least consideration to the fact that an enormous amount of money has been already spent out of pocket by the businessmen for simply presenting the film for the Censor's examination! As a result of these blood-sucking restrictions and conditions, Indian films in South Africa very rarely find a way, although this is an important province well populated by Indians, who are unfortunately prevented from enjoying film-entertainment, which as a matter of fact, has become a sheer necessity in all countries.

Occasionally, Indian films (in major cases only the best) are shipped through local agents for exhibition in the overseas market. These agents are self-centred and interested more in their personal gains than anything else. This practice has more or less become common and has placed the Indian distributor in a dilemma regarding outside business. There are still a few I think who contrive to sell their pictures outright which I consider quite fortunate—under existing circumsances, because a lump amount is got straightaway which may not be available by renting as usual. This also helps

the man at the other end, as he can exploit the picture conveniently. If the Indian distributor wants to gain something substantially out of overseas exploitation without sale—he must be prepared to detain his films on the other side for a long time. As he has no representative of his own he is unwilling to entrust this to strangers. Granted, one has got a reliable party to do his job, he cannot detain films particularly in Africa for more than two years during the course of which time only the most influential party can show a picture in all the centres in Africa.

In spite of all the handicaps prevalent, trade depression, unemployment etc., it is gratifying to note that our films are still in great demand in the above-mentioned countries, as the Indian population is always eager to see them. Exploitation fields of Indian films in the above-said places, need no exploration or simulation. Entertainment in almost all countries has now become an unavoidable luxury and it is so for our Indian brethren too in the places under review, inspite of serious handicaps. What we now reauire is an unanimous attempt to eliminate the difficulties in the way of our exploitation by taking up the matter with the Government. We may thereafter concentrate on standardisation of exploitation. In this attempt at standardisation, we are not likely to be benefitted immediately but in the long run we shall be. It is sufficient for our purpose that an order of importance can reasonably be established amongst ourselves.

We have already realised the evil effects of malpractice such as offering competitive prices and thus destroying our mutual business. By a wise step even at the present moment, the future may

SITARA

be in a position to generalise a sufficiency of well-being in this respect. It is such a style of co-operation amongst themselves and understanding that has enabled the foreign distributors (of course I am not denying the help they got from the Government) to maintain a successful chain of their exploitation throughout the world.

We shall be justified in a solid move to influence the Governments concerned to adopt such measures as will contribute to developing Indian film distribution in other countries.

Product, consumption and demand are not private matters. As long as the world is full of people no one can barter his products at will. If he does so, the results are detrimental. What I venture to suggest is that our overseas business should have a common protective institution—a medium which should advise the members upon all embarrassing situations and influence the Government to remove the obstacles in the progress of the industry. If this agreement is reached we shall have achieved one of our objectives to standardise this business to the advantage of not only the tradesmen here, but also those overseas and thus jointly shape the destiny of the trade. Without such an institution we have not the opportunity to examine every possible side—nor can one alone do much to accelerate, modify or adjust things to advantage. Associated on the other hand, with his colleagues, in a body (and pooling the resources with M.P.S.I.), each of us will be in a position to contribute his best to direct this important part of our business to better and lasting advantage.

ANNA STEN—The Glamorous Russian

Anna Sten, the glamorous Russian star of the Garrett Klement film, "A Woman Alone," was born in Kiev, Russia.

When her father, a ballet dancer, died, in 1922, Anna had to support the family. In her spare time she studied for the stage, but she soon had to give up this training to work in a restaurant.

A group of child performers with whom Anna was associated played in another town. Their work interested the director of one of the State-endowed theatre companies of Stanislavsky, who had them coached for a presentation of Hauptmann's "Hanneles Himmelfraht," and Anna was given the leading role.

Her performance won for her admission to the Film Academy, and at eighteen she appeared with one of the Stanislavsky companies in Moscow, acting in plays by Masterlink and Pirandello.

ANNA STEN

"Too Fat"!

Anna then took film tests with the Sevkino company, and passed with flying colours. She was sent to join a unit working in the Crimea. To keep warm Anna bundled up, and was very nearly rejected for being "too fat"!

After making several films, including "The Yellow Ticket," at the Machapron Studios, Moscow, she went to Germany to appear in "The Brothers Karamazov," "The Tempest" and other successful pictures.

Her work in these productions interested Sam Goldwyn, who put her under contract. She made her Hollywood screen debut in "The Lady of the Boulevards". This was followed by "We Live Again" and "Wedding Night".

She then came to London specially to play the role of Maria, a little peasant girl who becomes a great dancer in "A Woman Alone".

New Thrills Brought to Screen by "Dick Tracy"

The outstanding action thrills of the season highlight the swift-moving plot of the Republic serial "Dick Tracy", soon coming to the screen.

With machine-gun rapidity the daredevil detective and his federal pals perform hair-raising stunts as they battle the Spider gang and its sinister leader, The Lame One.

Nine separate, desperate hand-to-hand battles are fought by Ralph. Byrd, who portrays the title role. And since movies nowadays demand realism there were no punches pulled by Byrd or George DeNormand, Phillip Mason, Al Taylor, Loren Riebe, or Buddy Roosevelt, the quintet of leading henchmen of The Lame One.

Other breath-taking thrills include:

The wrecking of a car driven by Carleton Young which sees the machine go hurtling over a 200 foot bank and bursting into flames.

A procession of hundreds of mobilized trucks roaring through the city streets toward the Bay bridge of San Francisco to thwart its attempted destruction.

The crash of a 100 foot tower crane that misses Tracy by a fraction.

Tracy's leap from a 600-mile an hour speeding car to a hillside.

Tracy's wireslide stunt, wherein he slides off a boom and rope from a chimney to another building 75 feet away.

The crash of a roaring plane into a railroad trestle.

Enveloping a ocean liner in a smoke screen by the Spider gang who plan the theft of a fur shipment.

A 50-foot dive into the harbour by Smiley Burnette aboard a motor-cycle which leaps off into the river at 50 miles an hour.

A parachute leap by Tracy while holding little Lee Van Atta in one hand.

Tracy losing his balance while running on the narrow ledge of a roof, and hurtling in a 40 foot fall to landing bouncingly on two taut wires.

A fifty foot dive from the stern of a steamer into the ocean while fully clothed by Tracy to escape the clutches of the Spider Men.

Howlers of the Month

News comes that Leila Desai, the New Theatre artiste is expected to go on a dance tour to the Punjab. Quite a natural evolution after film popularity. Others who went before her have given the Punjab College boys good practice in booing and jeering and we only hope that little Leila is not manhandled by these rowdies.

x x x

Mohan Pictures of Andheri are producing some queer pictures. The one that is on now is called "Chabukwalli". The sequel to it will be "Cyclewalli". After the 'whip' the 'cycle' is a useful instrument to reduce space. Why not begin another one called "Nakharewalli".

x x x

It is strange that at the end of every picture there is always a rumour that Director Mehboob is leaving Sagar. The rumour persists during the first week when the picture runs strong due to good publicity. And during the week you can see Mehboob in other studios but his own trying to renew old acquaintances.

All of a sudden Proprietor Chimanlal is summoned back from Bangalore or Hyderabad wherever he is at the time and in an atmosphere of whispers and knowing smiles, the old proprietor goes to work to set things 'right' and soon comes out 'victorious' after giving old Mehboob a rise of a couple of hundreds. And then starts the next picture.

The fun in the whole affair is that all throughout Mehboob himself has not spoken a word. He keeps on wondering, what's it all about?

x x x

Director Gidwani's next in colour is another written by Manto that Punjabi writer and called "Tartari Daku". In "Kisan Kanya" Manto gave us a tale of a Punjabi 'goonda'. Funny, the way these Punjab writers prefer glorifying "goondas" and "dakus". Anyway, doing it needs special knowledge.

Ratan Bai's next is "Call Me A Sinner". Called.

x x x

Director Chaturbhuj Doshi's first and probably last at Ranjit, is "Gorakh Aya", with Rajkumari, Sarla and Kapur.

Khatoon: (Excited): "Let Gorakh

VIRGINA GREY the M.G.M. Starlet

and Machhinder come, but what about me?"

Chaturbhuj: "Now, now, my dear, you will also come but not here. Chandukaka won't allow it. He thinks I become sentimental with you about".

Khatoon: "I don't care what he thinks. What do you think?"

Chaturbhuj: Come, come, my pet, you must wait till we start our own picture.

x x x

The two inseparables have parted at last. I mean Niranjan Pal and Himansu Rai. There was so much love lost between these two that both friends and enemies were staggered at the news. Friends say that Pal wanted to act the hero in Rai's pictures. Rai wouldn't allow a friend to do that.

x x x

The news of the month is that "Motilal decides to stay at Sagar". Where else can he go?

By the way, they tell me and I don't know whether it is true, but it is likely to be so, that Motilal has suddenly become conscious of his nose and carries it most of the time wrapped in a 'kerchief. Does he think that people keep on looking at it after reading our reviewer's remarks about his work in "Kokila"? Come on, lad, don't take these things seriously.

x x x

Director Kardar has started shooting "Bagban" at Film City. After four month's waiting, that's an event which needs tickets to watch.

He wouldn't keep quiet. I mean Chandulal Shah of Ranjit. He would teach Khan Bahadur Ardeshar Irani for producing the 1st colour picture. So when the old Khan Bahadur was shooting colour Chandulal was quietly building a beautiful sound proof studio. And then the other day he invited a thousand guests to witness his triumph.

x x x

Old Khan Bahadur Irani was of course, there. And he seemed to think that Chandulal Shah had wasted just so much money in building a sound proof studio.

In as many words, of course unspoken, the Khan Bahadur even warned Gohar about Chandulal's extravagance.

Gohar looked askance at Chandulal, but Chandulal winked to mean "That's his way, don't worry".

x x x

There were many there. But did I forget to tell you that I was there also and right near the door to escape quickly if any one spotted me watching them?

Well, I was there and that's enough—rather more than enough. And there were others and most of them were thinking and as Kevalchand was not there they were all thinking silently. By the way, Kevalchand is the only man in the industry who thinks loudly. You can always hear him thinking and thinking 'vigorously' very often.

x x x

And his brother Kapurchand generally thinks politely and gently but I don't know whether he did so this time as he was so near the old Khan Bahadur whose talent for outright "thinking" is so well known and heard by many.

Some of them ought to have thought this way, though I am not quite sure. You may however think so if you like.

Kapurchand: Had I not let him go then, this Chandulal would not have lived to build this blooming studio.

Natverlal: (Solicitor). I had warn-you then, that you were becoming sentimental. Sentiment and business can't go hand in hand. Now be careful in future, otherwise that Chimanlal of Sagar will build another sound-proof studio.

Khan Bahadur: For the first time you have given the correct legal advice. Eh, Broacha, (looking sternly) what are you staring at?"

R. C. N. Broacha: (Staring at Chandulal's young son eating an apple): "Look, that fellow is eating the coloured apple".

Baburao Patel: (interrupting as usual): "He read your "Kisan Kanya" advertisement and is imitating Adam."

x x x

Y. A. Fazalbhoy enters leading Kardar on his arm. In seeing the ceiling of the studio, he was in the danger of dropping into the fountain pit, but Kardar led him aside. And he had led Kardar in.

Y. A. Fazalbhoy: "It's not as silent as our "Film City". Wait till my brother gets the new plans from England, we shall build another."

Kardar: "Yes, this is a tiny place compared to what Seth Motilal Chamaria had in Calcutta. His bedroom is much bigger than this".

x x x

Now who is that one looking like a white friar. Oh! it is old Mohanlal Dave. He is followed by Narayan Devare, Homi Master

and the "spirit" of Nandlal (who is at Madras). Chaturbhuj Doshi stumbles to meet him.

Mohanlal Dave: "Now that you have been made a director, your next promotion is to become a hero. (Had he Khatoon in mind?)

Chaturbhuj: "I have sunk enough already and I don't think Chandukaka will ask me to do that". (Looks about to see where Khatoon is sitting).

x x x

Hello, that man looking at the sky must be some one big. Stop, he waits at the door with the air of a conqueror—but no one seems to notice him. There is annoyance on his face. He waits longer expecting Chandulal Shah to run up to the door and fall on his knees with the words "Hail Hitler", but Chandulal doesn't look. The simple annoyance has now developed into a complex frown. Not being noticed, that acts like a pin to the vanity balloon. With stamping steps, he marches forward and people know that Nanubhai Desai of Saroj has arrived. He goes to Chandulal and says:

Nanubhai: "You don't understand, Chandubhai, with much less money I would have built a much better studio. Why didn't you come and consult me?"

Chandulal: (Apologetic): I did come to you several times, Nanubhai, but everytime they told me that you had gone to Munjee Nathoo's office.

Nanubhai: (With difference): Oh yes. Cassamally Seth wanted to invest fifty lakhs in the film business and he had called me for consultation. I told him not to be a fool and keep the money for his children".

Chandulal: "What a courageous advice Nanubhai? You are a marvel". Nanubhai's frown disappears and he laughs. Every one heard that laugh and even without looking up every one knew that Nanubhai had laughed.

x x x

The brothers were missing. I couldn't find them anywhere. And then suddenly I heard a sharp sound "Chuni". I knew—I knew where it had come from. But before I could turn round and see things for myself, I heard the response, "yes mummy".

And then I looked round and saw that everything was alright as usual.

Old Chimanlal Desai was sandwiched between Sabita and her famous mother ("mummy" to all) and on mummy's right Chunilal was balancing himself on a chair.

Dr. Patel was congratulating himself for having escaped the affectionate mother and the daughter. Some people don't like attentions and Dr. Patel has always been known for his orthodox views. He preferred to watch things from the other side of the table.

Chimanbhai: "We shall also build a new sound proof studio next year". (A groan from Kapurchand is heard).

Sabita: "Who groaned?"

Chunilal: It is that fellow Kapurchand. He has got a pain in the side since that Maganlal Desai left him and joined "Supreme".

Mummy: "Chuni, what is that Kapurchand doing nowadays?"

Chunilal: "They say he is financing or doing something of that sort".

Chimanlal: "You leave Kapurchand to me. Even Chandulal and Ardeshar did not know how to handle him."

Mummy: "Chiman, you look a simpleton, you "off-ton" puzzle me with your remarkable sagacity."

Bibbo comes on the scene and offers a cigarette to Chimanlal. Though he never smokes, how could he refuse a favour to a lady. With trembling hands Chimanlal takes a cigarette and Bibbo lights it for him. And then between puffs and coughs the conversation proceeds.

A little distance away Bulbul (Chimanlal's managing son) sees all this and hears the coughs and says "That's his weak point". His friend remarks "Funny, an old man having a weak point".

Bibbo: "Who is this Kapurchand? They say he has a lot of money. Why not introduce me, Seth Chimanlal?"

Chimanlal coughs consent.

Mummy: (Staring): "No, no, Chiman, you can't do that here.

Chimanlal coughs another consent.

Dr. Patel: "I shall give her a letter of introduction to Kapurchand".

Bibbo: "Oh, how nice and what a courageous man" (glides away without noticing Sabita).

Sabita colours and for the first time she looks attractive. Mummy takes away the cigarette from Chimanlal's fingers and throws it away with the remark, "Don't smoke, Chiman, it is not good for your heart".

"Yes, mummy, And I must live long for you all".

x x x

From a corner of the huge studio came floating the strains of Urdu poetry. It was a strange time and

a strange place, but I smelt a 'rat' as the Urdu was being spoken in a peculiar Gujrathi way.

From a distance I saw—of course indistinctly as my long sight is slightly impaired—a 'Romeo' kneeling before a seeming statue of Hercules.

Going near I recognized Shaida, the Editor of "Be Ghadi Mowi" kneeling before old Pramilla's mother.

And he was reciting Urdu couplets and invoking the spirits of Majnu and Farhad. Pramilla and Sophie added colour to the poems by blushing constantly.

That man Shaida is irresistable when it comes to sampling out dead and buried poems of romance. And you can never lose sight of him, for he can always be spotted in the midst of multicoloured saries. A friend once jokingly called him a "Durwan of the Harem" and since then I have always watched him closely. Nowadays he has progressed a lot and does not fancy merely standing near the door.

Shaida didn't, of course, see much of the sound proof studio. He was too busy with his own sound sounding others.

x x x

There were two others—film journalists of course—and being a Sunday, they were probably wearing castor-oil masks on the face. One was my old friend Raghuvir Rele of "M.P. Monthly" and the other was the venerable Jayashanker of "Moj Majah".

In the triumph of Chandulal they were reminded of the Ranjit Bulletin which stopped its publication at the Moj Majah Press.

Right on the trail of these thoughts young Raghuvir remembered the old fiasco of another film magazine which he was going to edit and supply job work to the press.

These two old timers have lost faith in film producers and distributors and they looked scepticaly at the whole function.

x x x

Hafisji and Ratan had of course come. They needed only half an invitation to do so, but with Chandulal's invitation card they would have travelled a thousand miles anywhere. You know, Chandulal has money and a big studio. Is that not enough excuse for this pair of enthusiastic artistes. They were there and probably according to a pre-arranged plan. Ratan caught hold of Gohar and Hafisji hung on to Chandulal.

People were wondering why Chandulal was rushing about so much. They didn't know that he was probably trying to shake off Hafisji.

I noticed Ratan's gilded sari. Did you? It is a dear little piece of affair and needs a whole museum by itself and displays on its limited map the entire art of Indian embroidery.

x x x

There was Yakub with some one else's fountain pen for which he had no use.

x x x

There was Kumar dressed like a 'tablawalla'—they say it is the national dress of U.P.—wtih a gold wrist watch with which he probably asked someone else to tell him the time.

x x x

And there was Sagar's Motilal with the inevitable 'kerchief to his nose. Wonder, whether this man is afraid of breathing in germs or whether he is afraid of showing his nose. He walked round a lot and people did see him. Madhuri, of course, did not.

x x x

Jayant Desai was talking with Madhuri in whispers. And imagine it sounded like English. Madhuri, of course had her hands full and could not attend to others. Besides, she had spotted Shaida looking at her lovingly and preferred Jayant Desai's English to Shaida's Urdu-cum-Gujrati stuff delivered in Majnu-Farhad strain.

x x x

Sardar Akhtar had also come and I knew why the prices of make-up materials had gone up. She sat amongst the men, but Gohar realizing the discomfort of such situations, softly removed her to the harem side of the show and Sardar Akhtar never liked Gohar better in her life. Sardar smiled gratitude and the smile spread from one corner of the studio to the other.

x x x

Chaturbhuj Doshi's intelligence was spread out on a platform for show. I refer to the Calcutta importations of artistes and musicians. Chandulal had done a bad turn to Chaturbhuj in exposing him thus. The musicians sung "Vande Mataram" (our national anthem) and put so much pathos in it that the whole thing sounded like a dirge. Even 'Hindmata' (our national goddess) seemed to weep when Wahidan, Kalyani and other screen girls threw flowers in her face.

x x x

There was a pathetic interlude after the national anthem and every one looked depressed for no earthly reason. The Bengalis had once again done the trick. The pathetic note however, seemed to suit Khan Bahadur, Chimanlal and Kapurchand very well. They went out slowly, with measured steps and heavy hearts. They had too much emotion within, which choked the throat and suppressed the words.

x x x

Did I forget Bakulesh, the new publicity man of Ranjit. He was distributing press reports which had been prepared four days previously. He was so overwhelmed with the grandeur of the function, that he had become too dizzy to walk. He felt that it was his show, though people in their utter cruelty did not seem to realize that.

x x x

Surbhai Desai was busy eating the 'victuals' giving others the impression that Babuseth Mamooji was not paying old Surbhai in time.

x x x

And thus ended a great day for Chandulal Shah and Gohar. They were all there. And there was everything for them to eat. But there was not even a glass of beer in the whole show—though it was an evening affair. I suppose Chandulal and Gohar couldn't afford beer. They were too hard up. Well, I am an optimist and I shall make them pay for it, even if it be, only me, to drink the whole stuff out.

NASEEM

This angelic face belongs to the heroine of "Meetha Zahar" a social picture of Minerva Movietone now running in Bombay.

SITARA & KUMAR

Here's an interesting situation from "Watan" the Sagar picture which is drawing large crowds.

STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whisperings in the studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

BOMBAY

Imperial Film Co.

By the time this issue is in your ture, "Kisan Kanya" will have concluded its premier run at sixth week of its first release at the Majestic Cinema, Bombay. In point of bringing colour to the Indian screen for the first time, the Imperial Film Company has achieved eminent success as the colour which has been presented on the screen beats several foreign productions in its pastel beauty. It was however, unfortunate that in spite of technical success of "Kisan Kanya" the picture failed to secure the popular vote owing to a weak story.

At the studios, Director Hafisji is giving finishing touches to his new picture which is likely to be ready by the end of this month. The studio authorities have not yet decided to give another picture to the Ratan-Hafisji Unit.

The second colour picture "Mother India" is slowly progressing under the direction of Gunjal. The picture features Sharifa in the

Come, just look at her and you will know why people run to see her pictures. She is Jean Chatburn, a M. G. M Star.

principal role with Pramilla and others in the supporting cast.

Director Setty who has been recently taken up as a new director at the studio has half completed "Actress" starring the Colour Queen Padma Devi with Gulam Mohemad and Gaznavi in the supporting roles.

Another picture with the Colour Queen being shot in the studio is "Why". It is being directed by Mr. Behram Marzban and it will soon go into the editing room.

Just at present Director Gidwani seems to be resting on his oars and probably thinking over his old mistakes. By the time this is in press he will have begun a new picture in colour.

Director Aspi Irani has completed "Vasant Bengali" a stunt picture featuring Husna Banu and Yeshwant Dave.

Important changes are expected in the re-organisation of the studio and a very important person in the studio will soon be out of it for good.

Sagar Movietone:

"Watan" the recent Muslim release of this company drew well for the first week at the Imperial Cinema. Though the picture was well backed by the Mohamedans, the other communities seemed to give it a wide berth, with the result that in the second week and subsequent weeks, the picture dropped gradually in the takings.

At the studio, Director Badami is shooting the final sequences of "Three Hundred Days & After" featuring Sabita Devi. The picture is expected to be released at the Roxy Talkies in the month of March.

Director Virendra Desai has half completed the "Gramaphone Singer". The picture features Prabha and Bibbo and is supported by Surendra. Unfortunately no progress could be made with this picture as Surendra is lying in the hospital due to a motor accident.

Harry M. Warner, President of Warner Bros. Pictures, congratulates Paul Muni at the Unveiling of bust of Muni as "Emile Zola", the first one to be erected in the forecourt of the Cathay Circle Theatre in Hollywood. In the future additions in this Hall of Fame will be made of important stars for meritorious work.

"Dynamite" directed by Luhar is lying ready in the tins.

The newly dubbed director Mahendra has taken up a new Hindi subject called the "Postman".

With the completion of the Tamil picture "Jalaja" Director Gharekhan will be leaving the Sagar employment.

Behind the screen and away from prying eyes, rehearsals and secret preparations are going on for Sagar's first International picture in English to be produced by that famous Bengali poet and dramatist, Harindranath Chhattopadhyaya. In connection with this picture it is rather strange that none from the old and faithful artistes in the studio has been taken up for any sort of a role in the International picture. Sabita Devi who speaks beautiful English ought to have been given the principal heroine's role as a reward for her past services in this picture. To give Sabita a cold shoulder, after all her sincerity of purpose and pride in the studio is, to say the least, rather strange.

Ranjit Movietone:

Proprietor Chandulal Shah seems to have taken it seriously into his head to improve his production plans for 1938, the way we saw his newly constructed sound proof studio planned on elaborate lines. There is a revolving stage for the first time constructed in India, in this studio, and we only hope that its revolutions will not make the Ranjit directors giddy with success.

The "Nightingale" released at the West End Talkies, had a good reception because of the dog and the monkey working in the picture. At the studios Director Erza Mir is editing "Bhola Raja" while

"Prithvi Putra" is fast progressing under Jayant Desai.

Director Vyas has made considerable progress with his maiden picture "Bajigar".

Proprietor Chandulal Shah will now be taking up an ambitious subject called "Bharati Maiya" and star Gohar in it.

No activities of the newly christened director Mr. Chaturbhuj Doshi are reported and from his movements we suspect that he is having a hard time in consoling the two partners.

Bombay Talkies:

"Jeevan Prabhat" that excellent social picture starring Devika Rani is still running in the 16th week at the Minerva Talkies, Bombay. The picture is reported to have been received wonderfully well at all centres throughout India.

At the studios the Germans who had gone away on a vacation have now returned and started shooting "Nirmala" a social story revolving round the life of a sophisticated young woman. And this young woman is Devika Rani. The story is written by Mr. Niranjan Pal and was originally a stage drama under the title of "Divorce".

Wadia Movietone:

"Lutaru Lalna" a costume picture produced by this company will be coming to the screen at the Lamington Talkies, sometime in the month of April. Another one called "Rangilla Mazdoor" is in the meanwhile being completed in the studio and will be shown on the screen immediately after the first one.

Saroj Movietone:

Two pictures, viz. "Prem Samadhi" and "Asfana" are being completed very fast and immedaitely this work is done final efforts will be concentrated on Director Chowdhary's story. All the talk of reorganising the studio has been for the present held in abeyance.

Minerva Movietone:

"Meetha Zahar", a social story depicting the evils of liquor has been completed and will be on the screen on the 15th of March. A new story with a sensational theme centering round the old proverb "beauty is skin deep" is being prepared by Mr. Sorab Modi as the next picture of the Company. Miss Nasseem the heroine of the company has gone away on a four month's leave and a new heroine will be featured in this picture.

Prakash Pictures:

"Stage Express" has been practically completed and will be ready for the screen in the month of March. Another social subject called "Poornima" is now being shot in the interiors.

Paramount Pictures:

"Golden Gang" and "Allauddin" will be completed by the time the month is over. In addition to this they already have one more 'mask' story ready on hand.

General Films Ltd.:

"Chandrarao More" was well received in Bombay. At the studios, Director Kardar has at last started shooting "Bagban" featuring Bimla Kumari and Yasmin, while Director Atorthy has already shot ten thousand feet of his "Educated Fool" featuring Shobhana Devi Samarth. Future plans of this company are very ambitious and Director Arolkar will take up a devotional subject in "Sati Vrinda".

Ruby Mayers' Productions:

Old Sulochana has started on a new enterprise by beginning a picture all on her own. She is shooting in the Paramount Studios at Andheri a social picture called "Prem Jyoti". The cast is composed of old campaigners like D. Billimoria, Jal Merchant, and Jamshedjee with sweet Sulochana in the lead. Mr. Nanubhai Vakil has been entrusted with the megaphone.

Nataraj Films:

Their maiden picture called "Sathi" in Hindi and Marathi has been censored and will be released in the next few weeks. These people will now be shooting a new picture at the Minerva Studios, if their financiers do not give them a slip.

POONA

Prabhat Film Co.:

The "Unexpected" is still running at the Krishna Talkies and it will do so till our next issue is out. At the studios that mythological talkie "Gopal Krishna" is receiving final touches and is expected to be on the screen on the 12th of March. The future programme of the studio is rather ambitious with Mr. Kale producing a social picture and Director Shantaram thinking of taking a grand social theme for his next one.

Jayshree Films:

"Nandakumar" the maiden picture of this company had rather a lukewarm reception in Bombay due to lack of appeal in the story and its treatment. Certain additions are being made to improve this picture.

In the meanwhile Mr. Dhaiber is building up his new studio on the Bombay Road at Poona and will start a social picture called "Bombay" almost immediately.

Saraswati Cinetone:

Director Bhal G. Pendharkar has started shooting "Gopichand" with a very marvellous cast composed of Leela, Devi, Chanchala and others. Huge settings have been constructed to frame this immortal subject and after scrutinising carefully the plans and expectations we think "Gopichand" is going to be a really good picture.

KOLHAPUR

Huns Pictures:

"Jwala" which is expected to be one of the best pictures coming from Kolhapur, is now getting the final touches and is likely to be on the screen sometime in the month of March. This picture which is produced in Hindi and

Marathi stars Chandramohan and Ratnaprabha. Incidentally this is the first picture of Chandramohan in which he speaks in Marathi.

Future plans of the company are not yet decided, though the whispers are very ambitious.

Shalini Cinetone:

By the time this is in hand "Kanhopatra" that devotional talkie will be on the screen at the Majestic. At the studios another mythological story called "Dhruva Kumar" has very much progressed with the shooting and it is likely to be completed next month. This is a very popular plot from Hindu mythology having so many interesting situations that the picture is likely to prove a great hit of the season.

CALCUTTA

New Theatres Ltd.:

Director Nitin Bose is editing the "Motherland" which will arrive in Bombay in the month of March. Director Roy is shooting "Abhigyan" in the interior.

Film Corporation of India:

The stage is now ready with machinery, directors and the settings to start the first social picture called "Hope". They say it is a story which has a lot to do with village uplift and as such is expected to give pointers to modern youngmen in bettering the lot of our rural population. We only hope that "Hope" turns out to be a fact.

Bharat Laxmi Pictures:

Director Madhu Bose is busy shooting "Abhinaya" starring his lovely wife Sadhana Bose. If this picture which is planned on rather a grand scale only gives two dances of the beautiful heroine it will be worth seeing twice.

Director Dutt has undertaken to produce a musical called "Sura Sagar".

SOUTH INDIA

Kubera Films Ltd.:

These people have started shooting of a mythological story called "Markandeya". As this is being shot at the National Movietone studios at Madras, a good standard of technical efficiency is expected to be achieved.

Vel Pictures Ltd.:

Somehow the idea of producing "Valli's Wedding" has been dropped probably because they cannot find a suitable person for the role of Subramaniya. Instead they are producing in Telugu "Garudagarva Bhangam".

National Movietone:

Director Fram Sethna has completed "Raja Mohan" and it will be on the screen early in the month of March. The next picture to be taken in hand will be an old subject called "Punjab Kesari".

Motion Picture Producers Combine:

This extensive studio is very busy with a number of pictures. Some of them are as follows: "Sevasadan" with Subba Laxmi in the leading role is being produced by Madras United Artists!

Orr's Columbia Talkies are producing "Vishnu Leela" in Tamil with Raja Sandow as one of the impressive cast.

Director Prakash has half completed "Orphan Girl" for the Jupiter Picture.

Olympic Pictures:

"Minor Rajamani" inspite of Raja Sandow's direction does not seem to have proved popular if reports coming from the South are true. It was released at the Crown Talkies on the 15th January and they say the picture had rather a poor reception. Whatever that be, the producers ought to improve on their previous efforts and give us a better picture next time.

Chintamani Pictures:

By the time this is in print Director Rao will have shot several scenes of "Bhakta Meera". We hope old Rao gets the same success that he got in his previous one.

Raju Theatres:

Mr. Rajagopal Chettiar who has been so well known as an exhibitor from Kumbakonam has now started producing in association with Saraswati Cinetone, Poona. Naturally enough his first will be "Raja Gopichand" in Tamil.

Jaya Films:

This is a new company started by the zamindar of Mirzapuram in his own bungalow as some say. The bungalow must be a pretty big one to accommodate a studio.

The first story is being directed by Narasimha Rao and is called "Krishna Jarasandha".

Mayura Films Ltd.:

Things do not seem to have turned out to expectations with these people hitherto. But their new Tamil picture called "Onward March" is expected to be big as it is being shot in the Sagar Studios.

Karthikeya Films:

Their maiden picture "Sundaramoorthy Nayanar" did not prove a good money getter as was expected. They are however, thinking of producing a big subject in the near future to make up for what they might lose in the first one.

Rohini Films:

Director Reddy is producing "Grihalaxmi" with Miss Kannamma in the lead. Mr. Reddy seems to exercise extra care in taking this picture which procedure, if reports are true, is not quite approved by people around.

Andhra Cinetone:

The studio seems to be buzzing with plenty of activity. Mr. Hiren Bose who was till recently with Sagar will be directing a mythological story in Hindi and Telugu. Our old friend Srinivasan, editor of "Talkatone" will be in charge of the publicity and office, and we can always rely on him to do what others have not done in this field. With plenty of new technicians imported from several centres, the first picture promises to be good technically.

Central Studios:

"Tukaram" which was being produced in Tamil and Telugu has been completed and the Telugu version has already been released in the Andhra District.

Pragati Pictures:

Prominent bookings for the Tamil picture "Nandkumar" have been effected at Madras, Madura, Kumbakonam, Bangalore and Madras. The picture has turned out to be such a grand spectacle that no doubts are entertained about its huge success.

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